

# THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

# LF Examiner®

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## Is the Sky Falling?

Disney's *Chicken Little* opened on Nov. 4 on more than 3,650 screens, 79 of which ran a stereoscopic 3D edition on newly installed digital projectors. Despite receiving lukewarm reviews, Disney's first attempt at digital animation racked up US\$40 million in its first weekend, \$2.1 million of which was from the digital screenings. This works out to a per-screen average of \$11,200 for 35mm and \$26,600 per screen for 3D digital. By the end of the second weekend, the film had grossed \$80 million.

*Chicken Little* marks a potential watershed for the LF industry. For the last decade, IMAX® theaters have been virtually the only place outside theme parks to see 3D films. Hollywood has played with 3D in fits and starts since the 1950s, but nowhere has 3D been so consistently available, or so technologically excellent, as in IMAX theaters. *Chicken Little* could signal

(see **DIGITAL** on page 13)

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## Ary Guilty on 12 Counts

Walt On Nov. 1, Max Ary, founder of the Kansas Cosmosphere and Space Center, was found guilty of 12 federal charges related to misappropriation of museum and NASA artifacts: three counts each of mail fraud and interstate transportation of stolen property, and two counts each of wire fraud, theft of government property, and money laundering. The jury of nine women and three men acquitted Ary on one count of interstate transportation of stolen property and one of money laundering related to the sale of items in a California auction in May 2000. No verdicts were returned on three charges presented as alternatives. The jury also ordered Ary to forfeit \$125,000, its estimate of the value of the misappropriated property; the prosecution had asked for a total of \$150,000. The two-week trial was held in the U.S. District Court in Wichita, KS.

Sentencing is scheduled for Jan. 19. The mail and wire fraud charges provide for up to five years in federal prison and a \$250,000 fine for each count, and the other charges carry maximums of ten years in prison and a \$250,000 fine each. If sentenced to the maximum on every charge, Ary could receive a total of 95 years in prison and \$3 million in fines.

Ary's attorney, Lee Thompson, tells *LF Examiner* that after sentencing he intends to appeal the verdict and file a motion for a new trial, processes which could take another year. Ary remains free while these actions are pending.

The trial, which began on Oct. 18, featured testimony by former Apollo astronauts Charles Duke (for the prosecution) and Eugene Cernan (for the defense), Cosmosphere officials Jeff Ollenburger and James Remar (for the prosecution)

(see **ARY** on page 14)

## 2005 GSTA Coverage

This article continues our coverage of the 2005 conference of the *Giant Screen Theater Association*, held in Boston in September. See also the October 2005 issue of *LF Examiner*.

### Panel discussions

**Science on the Giant Screen.** Moderator: Emlyn Koster, Liberty Science Center; Toni Myers, Imax Corporation; Greg MacGillivray, MacGillivray Freeman Films; Soames Summerhayes, Summerhayes Films; Mamoru Mohri, National Museum of Emerging Science and Innovation; Mary Nucci, Ph.D. candidate, Rutgers University.

Myers, an LF producer, director, editor, and writer who has worked on eight 15/70 films, said that whatever science your film is dealing with, the key is to communicate "the joy of discovery and the thrill of exploration." Showing a frame from the first roll of film shot on the Space Shuttle for *The Dream is Alive* in 1984, with the Shuttle's cargo bay in the foreground and the Earth behind, she said that in this scene, as in many in giant-screen films, there's a lot to see. The filmmaker's challenge is to present enough information to help the audience without overloading them. Wall-to-wall narration will just be lost as the viewers concentrate on the imagery. They need "breathing room" to look around and make their own discoveries.

She said that she hopes her films will inspire viewers to learn more. She recalled

(see **GSTA** on page 6)

### Premiering this month

*Harry Potter and the Goblet of Fire*  
See page 18

Founded 1997 as MaxImage!

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# The Insiders

## It's *LARGE* Format

by James Neihouse

People are always asking me what I think about shooting for the big screen in formats smaller than 15/70 or 8/70. I always say the same thing: if it *can* be shot in large format, and the film is going to be *re-leased* in large format, then you should *shoot* in large format. After all, it is *LARGE* format. The one with the really big screen. And it takes a big frame size to make it look right. It's what made the large format work for the past three and half decades. It's our niche; it's what has separated us from the multiplexes.

The responses I get usually go something like this: "Well, the audience can't tell the difference." Or "Wow, that camera is too big to take where I want to shoot." Or "We don't have the budget to shoot in large format." Most of them are just looking for an excuse to shoot in something less than large format.

Here are my answers to these statements. First off, if the audiences can't tell the difference in quality between something shot in 15/70 and a smaller format, then we might as well make boat anchors out of our cameras and projectors.

Fortunately, I believe our audiences are much smarter than a some of us think. We cannot underestimate the people filling our theater seats, because if we do we are in real trouble. These people are in those seats because they expect a quality cinematic experience, something different from what they can get at the corner movie theater.

As we all know, one of the biggest draws of the giant screen is its ability to convince viewers that they are actually there. Suspension of disbelief. Remember that? (Maybe I shouldn't have put a question mark there, but an exclamation point.) The core LF audience comes to our theaters expecting to be transported somewhere exciting, to see images that are truly immersive, and to experience things they couldn't or wouldn't do otherwise.

The factors that contribute most to the immersive experience — to the suspension of disbelief — are screen size, image quality, and sound quality.

Unfortunately, the line between conventional cinema and the LF experience has been blurred, if not totally wiped out. Several factors have contributed to this situation and we all know what they are, so let's talk about what's showing in our theaters. Recently, some "giant screen" films have been shot on high-definition video. With computer enhancement, these images have become much better than they were just a few years ago. But the technical quality of these films is below a level that most theaters would have considered unacceptable ten years ago. They may be helping theaters' bottom lines now, but in my opinion it's a short-term fix. Sooner or later audiences will tire of seeing mediocre LF images, even if they are 3D, and will no longer make the distinction between LF and traditional movies. And that will be the beginning of the end.

The line became even less distinct this month as Disney's *Chicken Little* opened in 85 digital 3D theaters, in addition to thousands of conventional 35mm screens around the country. It will be interesting to see how many people will think they saw it in an LF 3D theater. Is that a piece of the LF sky I see falling?

So why aren't high-def images up to LF standards? Resolution, for one thing. Consider the 15/70 frame: it has the equivalent of at least 12 million pixels; high-def has about two million. So even with enhancement the high-def image is an order of magnitude lower in resolution than the 15/70 image. And this doesn't take into account the fact that you can't use all of those two million pixels because of the differences in aspect ratio. By the way, high-def resolution is considered by many to be almost (but not quite) equivalent to conventional 35mm film, which is one-ninth the size of 15/70.

Is high-def good enough for end-to-end LF production? You can do the numbers and decide for yourself, but

**This month's focus:**  
**LF Cinematography**

I don't believe it is. Is it good enough to be used in some instances, as a tool, when appropriate? I believe it is. You just have to remember that you can't build a house with just a saw. It takes a lot of other tools.

If high-def, smaller formats, or some other format yet to be thought of is to be used for LF cinematography, we should, no *must*, insist that the images that ultimately appear on the screen are better than what we get with our current technology. Otherwise we are not moving forward and the medium will suffer. It really doesn't make any difference how the image is acquired, as long as it is as good as, or better than, what we've come to expect from traditional LF. We have to raise the bar. In a system that has created a niche based on supreme image quality, how can we accept anything less?

For those who think the cameras are too big or too heavy, all I have to say is *Everest*, *Space Station 3D*, *Titanica*, and *NASCAR 3D*. It *can* be done.

For those who say they don't have the budget, well that is what this whole business is about, isn't it? Trying to find a cheaper way to make LF films? Cheaper is good, but a cheap film is not. Not having the budget to make a proper LF film is no excuse to produce a bad product. A bad film will only dumb down the format, and that won't be good for any of us.

The LF experience is really extraordinary; it's what has made our industry successful. I believe LF will continue to be the wave of the future. It is what will draw audiences away from their home theaters, DVDs, iPods, and the Internet. We must strive to keep LF special and work to get back to our roots. We have to re-establish the line between LF and conventional movies. We don't want to do what they're doing. We don't want to be like them: they're losing audiences by the millions!

*James Neihouse is an LF cinematographer who has worked in the industry for more than 25 years. His credits include The Dream is Alive, Michael Jordan to the Max, Pulse: A Stomp Odyssey, and NASCAR 3D.*

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# ASTC Conference in Richmond, VA

by Judith Rubin

About 1,400 educators, vendors, and directors of science centers and museums made their way to Richmond, VA, to attend the annual meeting of the **Association of Science-Technology Centers**, Oct. 15–18. Hosted by the **Science Museum of Virginia**, the event included some 110 conference sessions, a trade show with 123 exhibitors, and a Big Screen Day with screenings of three LF films.

One of the issues discussed at this gathering of educators was how to defend something that few people thought would need to be defended in the United States in 2005 — the teaching of evolution. In the well attended session “Lessons from the Creationism/Evolution Controversy,” Dr. Eugenie C. Scott, executive director of the National Center for Science Education, gave a crash course in creationism and intelligent design, which, it turns out, are conflicting ideologies whose proponents have joined together to fight science under a unified banner of generic anti-evolutionism.

Anti-evolutionists are pressing their agenda, according to Scott, by equating teaching evolution with teaching atheism; by claiming that evolution is scientifically weak and that it’s only “fair” to teach “scientific alternatives”; by building their own educational centers, such as the Museum of Earth History near Branson, MO; and — most importantly — by lobbying to have evolution removed from state standardized tests. They are also using litigation. Scott cited a newly filed lawsuit by the Pacific Justice Institute against the University of California at Berkeley and the **National Science Foundation**, targeting these institutions as misusing federal money to promote the theory of evolution. “Science cannot determine the role of God,” remarked Scott. “It’s not part of our job description — nobody’s invented a

theometer.” She recommended that science centers, when challenged on exhibits that teach evolution, aim for a tone that respects science as a good way to explain the natural world — but not necessarily the best way of knowing about *everything* — and to take pains to see that evolution and the nature of science are presented accurately.

We caught up with **Mike Boeckmann** of the **Science Museum of Minnesota** on the trade show floor. He was taking a break, sitting with **Ammiel Najar** and **Ben Shedd**, not far from the **Edwards Technologies** booth where **nWave Pictures’**

for the latter exhibit. The ad showed two people who meet and greet at a bus stop doggie-style, by sniffing each other’s rear ends.

Other familiar faces from the LF community spotted at ASTC: **Jeffrey Kirsch** of the **Reuben Fleet Science Center**, **Hyman Feld** of the American Association for the Advancement of Science, **John Jacobsen** and **Jeanie Stahl** of **White Oak Associates**, Vancouver-based consultant **Ian McLennan**, **Cherie Rivers** of Boston’s **Museum of Science**, **Steve Bishop**, newly installed as VP of the **Harsco Science Center** in Harrisburg, PA, **Mike Bruno** of **Spitz Inc.**, **Alexandra Barnett** of **Chabot Space and Science Center**, and **James Marchbank** of **Science North**.

Big Screen Day presented three 3D LF films in 2D on the **Ethyl IMAX Dome** at SMV: *Sharks 3D* from **3D Entertainment**, *Wild Safari 3D* from **nWave Pictures**, and *Aliens of the Deep* from **Buena Vista**. But coming on the heels of the **Giant Screen Theater Association** conference in Boston, we focused

more on the alternative presentation technology of Full Dome Video. Before the films, a series of short titles produced for FDV were shown on a system temporarily installed in the dome for the conference by **Spitz**.

According to **Bruno**, video systems such as **Spitz’s E-Sky** and **Evans & Sutherland’s Digistar 3** are rapidly replacing mechanical systems in planetarium domes. **Jeri Panek** of **E&S** concurs. As FDV technology improves (better image quality, fewer projectors, larger domes), it is being adopted by some science centers and museums — including **Chabot**, the **Hayden Planetarium**, and the **Houston Museum of Natural Science** — and thoughtfully considered by others. Most popular are the setups that use a single digital projector with fisheye lens. These systems typically have two

(see *ASTC* on page 18)



*The Science Museum of Virginia in Richmond hosted the ASTC conference.*

**Mark Katz** stood like a carnival barker, beckoning people into the theater to watch *Wild Safari 3D* in 3D HD video.

Minnesota does a lot of business in traveling exhibits, and distributing those exhibits has some parallels with LF film distribution. According to **Boeckmann**, a typical booking is three months, and an exhibit can have a life of ten years or more. Between bookings, the exhibit might go back to **SMM** for servicing, into a warehouse, or straight to its next destination. Prices are negotiable, with older exhibits typically leasing for less than newer ones.

At the moment, some of the most popular traveling exhibits in science museums are the human body displays. Two of **SMM’s** more successful recent exhibits are **Grossology** and **Animal Grossology**. *Adweek* magazine gave an award to an ad



## FILM STOCK

### Imax reports Q3 profit, deals

In early November, **Imax Corporation** reported its results for the third quarter, announced theater deals in Brazil and Israel, and disclosed the titles of two new DMR releases for 2006.

For the quarter ending Sept. 30, 2005, the company had a profit of US\$2.28 million on revenues of \$33.4 million, a (diluted) per-share profit of \$0.05. In the same period of 2004, the company earned a profit of \$1.8 million on revenues of \$31.8 million, or \$0.05 per share. For the nine months ending Sept. 30, earnings were \$4.59 million (\$0.11 per diluted share) on revenues of \$95.6 million in 2005, and \$2.46 million (\$0.06 per share) on revenues of \$88.5 million in 2004.

Imax signed agreements for 12 theater systems in the third quarter of 2005, bringing the year's total to 37, more than it had signed in all of 2004 or any other full year since 1999. Six of the 12 were MPX systems, raising the total of signed MPX deals to 57. The company recognized revenue on six theater systems in the third quarter of 2005, matching 2004's Q3 performance. Two additional installations in the third quarter were operating leases under Imax's joint venture deal with **AMC Entertainment Inc.**

Theater backlog as of Sept. 30, 2005, is 72 systems with a value of \$121 million.

Although the quarter's profit was within the range that management had previously predicted, many analysts had apparently been expecting more, because the company's stock price fell 11% on the day of the announcement, from a close of \$8.99 the previous day to \$8.03. Over the next several days it regained all of that loss, closing at \$9.04 two weeks later.

**Theater deals in Israel and Brazil.** In October and November, Imax signed deals to install one theater in Brazil and three in Israel. The deal with Brazilian developer **Tacla Shopping** will place an MPX system in the Palladium Shopping Center in the southern city of Curitiba. The company did not reveal the theater's projected opening date.

## DEALS

The Israeli deal with **SKS Holdings**, a subsidiary of Jerusalem's **Epic Entertainment**, updates a similar agreement between Imax and Epic first announced in 1998 (see *The Biz*, *MaxImage!*, October 1998). That signing anticipated placing theaters in Jerusalem, Tel Aviv, and the Red Sea resort town of Eilat. The Jerusalem site was to be an extensive tourist destination that would feature an original LF film about Israel. The Tel Aviv theater was to be in a multiplex or mall, and the Eilat theater, a giant glass pyramid, was to open first, in 1999. For various reasons, including security and political issues, Eilat didn't open until May 2004, and the other two were ultimately canceled. In 2002, Epic signed with Imax for a fourth theater, in Holon.

The November 2005 announcement provides for Epic to build a total of three more IMAX 3D theaters, two with MPX projectors, and one with a GT unit. The press release gives no sites or opening dates for the theaters, referring only to "major urban cities across Israel with the specific locations to be announced." According to the release, the Eilat theater has been "a huge success, with more than one million paid admissions in its first 18 months."

**Poseidon, Superman are next DMRs.** Imax announced the latest two additions to its slate of DMR releases: **Poseidon** and **Superman Returns**, both from **Warner Bros. Pictures**. **Poseidon**, a remake of 1972's *The Poseidon Adventure*, starring **Kurt Russell** and **Richard Dreyfus**, will open simultaneously with the 35mm release on May 12, 2006. Directed by **Wolfgang Petersen**,

the film is the story of a luxury ocean liner that capsizes after being hit by a tidal wave. The screenplay is by **Mark Protosevich** and **Akiva Goldsman**, based on the novel by Paul Gallico.

**Superman Returns** is the fifth chapter in the film franchise begun in 1978, and the first since the death of Christopher Reeve, who played the Man of Steel in the first four movies. Newcomer **Brandon Routh** will step into Reeve's red boots for this chapter, directed by **Bryan Singer**, and featuring **Kevin Spacey** as nemesis Lex Luthor and **Kate Bosworth** as Lois Lane. The script is by **Dan Harris** and **Michael Dougherty**.

With these two films, two previously announced DMR titles, **Ant Bully** and **Happy Feet** (see *The Biz*, *LF Examiner*, October 2005), and **Deep Sea 3D**, an original 15/70 documentary to be released on March 3, Imax has filled its 2006 slate earlier than in previous years.

### San Antonio's Aztec to reopen

Real estate developer **Euro-Alamo Management, Inc.**, is in the process of restoring the historic **Aztec Theatre** in San Antonio, TX, a 1920s film palace that has been closed since 1989. When it reopens



San Antonio's Aztec Theatre, seen here as it appeared in the 1920s, is being restored and equipped with an Iwerks 8/70 system

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# THE BIZ

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## DEALS

early next year the 475-seat theater will feature a free special effects show in the lobby. Ticket holders will go on a "guided adventure" through the theater and, once seated, will have an authentic 1926 silent film movie experience with music from a massive 1925 Wurlitzer theater organ, then fast forward to the feature LF film projected by an **Iwerks 8/70** system.

Restoration began in 2000, with the theater's Meso-American décor painstakingly cleaned and returned to its original condition. San Antonio's **Restoration Associates, Ltd.**, are leading the process, and **Science North Enterprises**, of Sudbury, ON, Canada, is providing the special effects show in the lobby.

### Minn. & Tenn. theaters renamed

As of late October, the IMAX theater at the **Minnesota Zoo** outside Minneapolis, MN, has a new naming sponsor, **Great Clips**, a national franchisor of hair salons based in Minneapolis. The 600-seat **Great Clips IMAX Theatre**, which first opened in 1997, was known as the **Imation IMAX Theatre** for many years.

The IMAX theater at Tennessee's **Memphis Pink Palace Museum** has been renamed for its new sponsor, **Crew Training International**, a provider of high-performance training to military combat pilots, also based in Memphis. The 247-seat theater was formerly known as the **Union Planters IMAX Theatre**.

### MFF and Yahoo! create *Alps* site

**MacGillivray Freeman Films** has partnered with Web portal **Yahoo!** to launch a new Web series based on MFF's new LF film *Alps: Giants of Nature*. The site and the film chronicle climber **John Harlin III's** attempt to climb Mount Eiger, the 13,000-foot (3,900-meter) peak that claimed the life of his father, **John Harlin II**, 40 years ago.

The **Yahoo!** site, <http://adventures.yahoo.com>, features an exclusive first-hand account of Harlin's ascent, as well as photos and videos of the climb. A **Yahoo!** multimedia crew documented

Harlin's ascent and the MFF team as they shot the film during three weeks in September.

*Alps: Giants of Nature* will open in March 2007.

### Louisville completes renovations

The IMAX theater at the **Louisville Science Center** in Louisville, KY, reopened on Oct. 1 after nearly two months of renovation work. The US\$300,000 construction project included new carpeting and seating for the theater and colorful enhancements to the theater lobby.

"The renovation provided the science center with a wonderful opportunity to redesign the theater's appearance and to rethink current operational issues such as way finding, signage and queuing," said theater manager **Greg Kowalewski**. The 230-seat 2D theater opened in July 1998 and serves approximately 200,000 visitors per year.

### Universal, Sony going digital

**Christie/AIX** has added **Universal Pictures** and **Sony Pictures** to the list of Hollywood studios agreeing to make feature films available for the digital cinemas the company is rolling out over the next two years. This makes four studios, including **The Walt Disney Company** and **Twentieth Century Fox**, to sign on to the plan (see *The Biz*, LFX, October 2005), and more are expected. **Christie/AIX**, a subsidiary of **Access Integrated Technologies, Inc.**, plans to install 4,000 digital cinema systems in the next two years.

### LF adventure trilogy planned

**Fine Art Productions** and **Richie Suraci Pictures** are seeking investors, partners, and cast members for a fictional adventure series, *The Adventures of Doc Kunda and Lini*, to be released in 3D LF formats. The story, by **Richie Suraci** and **John B. Farrell**, is based on *Indiana Jones and the Temple of Doom* and is the first part of a planned trilogy.

The team is also developing a non-fiction project that theorizes that the *Ti-*

## PERSONNEL

*tanic* was sabotaged, and plans to film in a large, privately owned cave in New York state that has never been opened to the public. They can be contacted at the addresses in the Directory on page 26.

### Palmer is CEO of VideoTakes

**Chris Palmer** has been named CEO and executive producer of **VideoTakes, Inc.**, an award-winning production company based in Arlington, VA. Palmer and **VideoTakes** president and COO **Sandy Cannon-Brown** jointly teach "Classroom in the Wild," a class at the **American University** in Washington, DC, that "gives advanced students the opportunity to create films for organizations dedicated to the environment."

Palmer and Cannon-Brown have recently completed a (non-LF) film for the **Peace Parks Foundation** and are working on several other projects.

Palmer served as president of **National Wildlife Productions** for ten years, where he produced several LF films, including *Bears* and *Wolves*. He was recently named president of the **MacGillivray Freeman Films Educational Foundation**.

### Hamp leaves Henry Ford for Ford

**Steven Hamp**, president of **The Henry Ford** for the last nine years, is leaving the Dearborn, MI, museum complex to join the family business, the **Ford Motor Company**, where he will be chief of staff to his brother-in-law, CEO **Bill Ford**.

For 27 years Hamp has worked at **The Henry Ford**, which consists of the **Henry Ford Museum**, **Greenfield Village**, the **Rouge Factory Tour**, and the **Henry Ford IMAX Theater**, becoming its chief in 1996. He is widely credited with reinvigorating and expanding the facility, including the rebranding effort several years ago which changed its name from **The Henry Ford Museum** and **Greenfield Village** to **The Henry Ford**.

No replacement for Hamp has been announced, but the board has said it hopes to name a successor by the time Hamp leaves on Dec. 1.

## 2005 GSTA Conference Coverage, part 2

(from GSTA on page 1)

watching an interview with astronaut **Susan Helms** on the *Today* show. To Myers' delight and astonishment, when asked what had inspired her to become an astronaut, Helms replied, "Seeing *The Dream is Alive*."

MacGillivray said his company conducts formative and summative evaluations of its films before and after the production process, and tracks their performance in cooperation with theater partners. The MFF research team tallies attendance, media exposure, and total impressions, and compares their films to others that receive funding from the **National Science Foundation**.

He said that the US\$700,000 per film his company spends on educational materials is good business. A 1998 study by Imax Corporation and a 2002 GSTA consumer survey confirmed that the IMAX brand represents a fun learning experience in the public's perception. He claimed that educational films perform better than DMR® films, Disney animated films, and other fictional films.

MacGillivray gave the example of *Coral*



Toni Myers spoke about science in LF films.

*Reef Adventure*, the most expensive film MFF has made to date. He tried to make it an emotionally gripping story that would engage both parents and children. The film's educational package included an exhibit co-sponsored by the National Oceanographic and Atmospheric Administration, a companion book, teachers' guides, scientist-on-tour programs, and family fun guides. He said he was pleased with the results. The film was the highest grossing LF documentary of 2003 and made a difference in people's lives. He received letters from people who turned to a life of science because of the film.

Summerhays, producer and director of *Ocean Oasis*, said that in addition to the number-one goal of entertaining audiences, he believes that inspiring them to learn about science and motivating them to broaden their view of the world are the most important objectives of LF films. Echoing the comments of the previous speakers, he said that the best way to involve audiences is through their emotions.

He said that depicting the process of how science works is just as important as the conclusions that are reached, because without the process science is "just data." "Including the journey increases audience understanding." Facts and figures are vital to science, but should be considered a precious resource in a film and used sparingly. The film's storyline should allow viewers to make their own discoveries and come to conclusions on their own. Arcane language and irrelevant images can lose the audience's attention. In this respect, "there is no substitute for scriptwriting excellence."

Mohri holds advanced degrees in chemistry and worked in material and vacuum sciences before becoming an astronaut. He has flown on two Space Shuttle missions, and is director of the National Museum of Emerging Science and Innovation in Tokyo.

He spoke of the potential of digital technologies such as high-definition video and virtual reality in communicating science to the public. His museum uses a giant LED video screen to present events such as



Japanese astronaut Mamoru Mohri.

rocket launches in real time. "The giant LED screen, combined with the knowledge that 'this is happening now,' has resulted in spontaneous applause from the audience — testimony to their intense involvement with the science event."

He also described and showed video of GeoCosmos, a sphere 55 feet (16.5 meters) in diameter covered with nearly three million LEDs. It depicts the earth as seen from space, using satellite imagery to show weather patterns in real time. Walkways allow visitors a 360-degree view around GeoCosmos.

He also extolled the high quality of HDTV and said that a new super HDTV with a 400% improvement in resolution will soon be available for use on giant screens. Such high quality images will allow everyone, "scientists and non-scientists alike, to experience the wondrous world of science as never before — the uniting of reality and imagination."

Nucci, a Ph.D. candidate in Communication, Information, and Library Studies at Rutgers University in New Jersey, provided an academic perspective on science in LF films. An article based on her talk is on page 11.





*Imax's Graham Jephcott.*

**Grassroots Marketing Strategies for Multiplex and Standalone Theaters.** Moderator: **Mark Welton**, Imax Corporation; **Graham Jephcott**, Imax Corporation; **Emily Loeks**, Celebration Cinema; **Mark Bretherton**, World's Biggest Screen, Pty Ltd.; **Terrell Falk**, Cinemark USA.

Jephcott is vice president of Imax's corporate theaters, and stressed the importance of establishing local relationships. Traditional marketing is expensive, so gaining exposure must be done as cost-effectively as possible, which often means marketing outside traditional media buys.

He recommended seeking theater and film sponsorships to support marketing and promotions and creating special events that will attract free media attention. This summer the **Navy Pier IMAX Theatre** had a Chocolate Day to promote *Charlie and the Chocolate Factory* and brought in the Batmobile from the 1960s TV show to promote the IMAX edition of *Batman Returns*.

Another way to attract positive attention is cause marketing, "supporting a social cause to earn the respect and support of people who feel strongly about the cause." The **Esquire IMAX Theatre** in Sacramento, CA, partnered with a local television station and held a blood donor day to help a blood bank.

Bretherton oversees the operation of the **LG IMAX Theatre** in Sydney, Australia. He spoke about promoting traditional LF films, since his theater does not usually show DMR or other Hollywood films. As

a standalone theater, he doesn't have the advantage of the captive audience that institutional theaters have. He differentiates his theater's experience from that of conventional cinemas by selling the brand together with the films, "defining the film in terms of what the brand delivers." For IMAX, the key points are "immersive" and "big" (Sydney's screen is the largest in the world). All advertising art uses big images and reminds people how good the experience is, even if they aren't interested in the particular film.

Falk, vice president of marketing for Cinemark, which operates six IMAX theaters in the U.S., spoke about the chain's extensive coupon program, which places film coupons on pizza boxes, fast food trayliners, soda bottle neckrings, as well as mailing them directly to customers.

For theater openings, Cinemark offers free daytime shows in its IMAX theater throughout the opening weekend. Several different films are run throughout the day, and free passes are given out by radio stations and on the theater's Web site. Falk said the technique is great for boosting awareness and driving traffic to the theater.

Community programs with local institutions such as zoos, libraries, and scout troops can be mutually beneficial. Cinemark created a contest for teachers that offered a free class field trip to the IMAX theater through mailings and its Web site.

Loeks is special programs coordinator for Michigan's Celebration Cinema, a multiplex chain with more than 100 35mm screens and two IMAX theaters. She said that it's important to complement films' national marketing campaigns with creative local efforts, including grassroots and group programs that address the interests of the community. She wants the community to have a sense of ownership of the IMAX theaters. To accomplish that, the chain has partnered with nearby institutions to become "their" IMAX theaters.

Teachers and school administrators are key targets for the company's e-mail newsletters and other outreach programs. They also "bribe" teachers with advance test screenings of new films. Loeks has set up a Web site specifically for teachers, and has partnered with "Learning to Give," a

Michigan organization, to develop lesson plans that tie the films in with Michigan school curricula. (See below for more information about Learning to Give.)

Celebration Cinema has also used film premieres as fundraisers, raising over \$1.3 million for local charities.

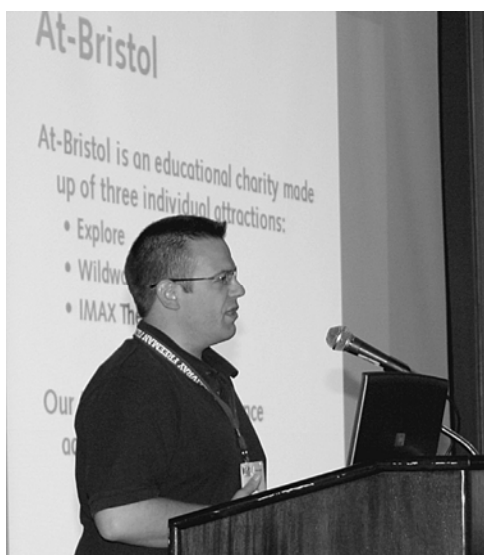
**Creating Giant Screen Experiences That Meet the Challenges in Today's Schools.** Moderator: **Carol Valenta**, St. Louis Science Center; **Clayton Pelon**, Learning to Give, Michigan; **Michael Tatelman**, Jordan's Furniture; **Simon Jones**, At-Bristol; **Henry Robinson**, Museum of Science, Boston.

Pelon heads "Learning to Give," a non-profit organization based in Michigan that hopes to instill in children the importance of voluntary citizen action for the common good. He has worked with Celebration Cinema to develop materials to help teachers who bring their classes to see films in the chain's two IMAX theaters. He advised that teachers need lesson plans, not teacher's guides. That is, specific and complete teaching plans that are tied to the state and national instructional standards that have become more important because of the No Child Left Behind law. The plans should identify how topics in the film relate to different grade ranges, and include at least three lessons: pre-visit, visit, and post-visit.

Content warnings may sometimes be  
(see *GSTA* on page 8)



*Carol Valenta, Museum of Science.*



Bristol's Simon Jones.

(from *GSTA* on page 7)

necessary. One group objected to a scene of elephants mating in *Africa's Elephant Kingdom*. A bad incident, sparked by as little as one parent's complaint, could keep an entire school from coming back to the theater for quite some time.

Exhibits related to the film can help teachers justify taking their classes on a field trip. Theaters can also make life easier for the teacher by providing templates for the cover letters and budget worksheets needed to request trips, and by helping identify local partners such as school or community foundations that can provide funding for trips.

Tatelman said that attracting school groups to his IMAX theaters in two Jordan's Furniture stores has been a challenge. The stores' "shoppertainment" theme has made them popular with families, but less attractive as a serious school field trip. The company has a long history of supporting public education, including creating a media literacy program for area schools, but people still question its motives.

He said they sent out large mailers to teachers but didn't find them to be very effective. Since they have no additional exhibits to attract school groups, the film has to serve as the exhibit. So they created curriculum guides called Jordan's Unique IMAX Curriculum for Educators (J.U.I.C.E.) and promoted them with the tagline "Got J.U.I.C.E.?" playing off the

popular "Got Milk?" campaign. The guides link each film to the Massachusetts Curriculum Framework in math, science, language arts, and social studies, and can be easily modified to suit different grade levels.

Jones explained that At-Bristol is an educational charity consisting of three attractions: Explore, a science center; Wildwalk, a nature walk that includes a tropical rainforest and a coral reef tank; and a 351-seat IMAX 3D theater. The center receives no regular government funding, and aims to be financially self-sufficient. The three attractions draw combined attendance of about 500,000 people each year, about one-quarter of whom are educational visitors. The science center gets half, and Wildwalk and the theater split the remainder. About half of all schools visit only one attraction.

Jones outlined some of the issues At-Bristol faces in attracting school groups and the solutions they've found. As in the U.S., school trips must have solid educational content and be linked to curriculum topics. Exhibitions and films are selected on the basis of their connection to the U.K.'s national curriculum and to each other. Their Learning department also develops and presents teacher workshops linked to the national curriculum that provide an additional source of revenue.

Robinson said that teachers are professionals and deserve professional support and access to resources. The Museum of Science has decided to make a serious effort to market its educational products directly to educators. Many teachers say they are so busy teaching to standards that they don't have time to explain the deeper meanings of their subjects. Robinson said that museums can show them how LF films can help them with that goal.

The museum, like the other speakers' organizations, has connected its exhibits and film to the local educational standards. They have created an online searchable database of Massachusetts' voluminous curriculum standards to help teachers find the information they need. Making the films' scripts available to teachers in advance has proved to be very helpful, helping them focus on two or three of the ma-

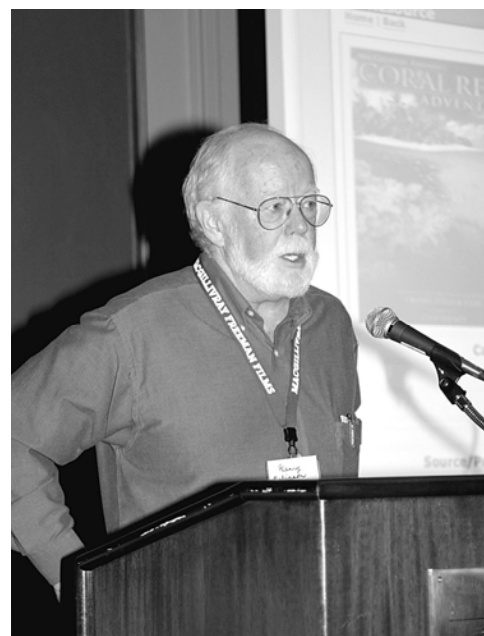
jor curriculum topics.

A team of nine teachers has reviewed the museum's exhibits, curriculum materials, and the 16 LF films in the theater's library, correlating them to the state standards.

Valenta closed the session by calling for theaters to do everything they can to support teachers: "Where the teacher needs a justification, let's provide it. If they need help with permission slips, let's get them done for them."

## Technical Session

The technical session, organized by Imax's Patricia Keighley, broke new ground with a three-part presentation by Diane Carlson and Philip Roewe of Seattle's Pacific Science Center, and Ron Bartsch of The Henry Ford in Dearborn, MI. Carlson related how she and Bartsch had been reflecting on the "deep ignorance" about projection booth operation that exists among theater managers, museum directors, and others supposedly dedicated to "lifelong learning." So between other technical presentations, the three humorously re-enacted actual incidents (from their own experiences and those of other projectionists) in which management asked an LF projectionist for the impossible. (Regrettably, space limitations prevent us from including much of the dialogues' humor.)



Henry Robinson, Museum of Science.





Imax's Brian Bonnick.

In the first scene, Phil Wingtip, a new theater manager asks projectionist Ron Rewind late in the afternoon to prepare a newly arrived print of *The Polar Express* for a screening for major donors early the next morning. Rewind has to explain that a 100-minute 3D film comes on 60 separate reels that have to be painstakingly spliced together in the correct order. Ideally each of the two strips should be screened separately, then together in 3D. Therefore assembling a long 3D film requires about 24 hours of work. To which Wingtip dismissively replies, "Yeah, yeah. Just have it ready at 10 tomorrow morning" because the screening is for an important donor.

Imax Corporation's **Brian Bonnick** described the 2D-to-3D conversion process the company is developing with a patent it licensed earlier this year. (The technology and the patent are the basis for pending lawsuits between Imax and **In-Three, Inc.** See *The Biz*, *LF Examiner*, May 2005 and September 2005.) Bonnick said that Imax's process creates a second eye view by separating key objects in a frame using a technique called rotoscoping, giving them a 3D shape with depth modeling, moving the key object slightly to create a parallax difference, and then filling in the missing, or "occluded," background information. Bonnick said he expected that the first film to be released with the process could

come out in 2006. He showed brief clips from *Harry Potter and the Goblet of Fire* and *Spider-Man 2* that had been rendered in 3D.

**David Keighley** reprised portions of his presentation from the technical session at the 2005 conference of the **Large Format Cinema Association** (see *LFX*, Summer 2005) on how much resolution is enough for digital scanning of 15/70 footage. He showed a clip from *Batman Returns* that was the first to be scanned and output at 6K resolution. He also praised the advances **Eastman Kodak** has made in its film stocks, saying that the new high-speed 5218 stock was remarkably free of grain for a 500-speed emulsion. It had allowed the crew of *Deep Sea 3D* to film at the bottom of the ocean by pushing the exposure two stops — to the equivalent of 2,000 ASA — with nearly no grain. He showed the film's trailer which included some of the shots in question. Keighley also used a split-screen presentation of a scene from *Mystery of the Nile* to demonstrate that 8K output is noticeably better than 5.6K.

In the next of the projection education skits, manager Wingtip is delighted that the sponsorship office has obtained a donation to fund a 3D film festival of ten 3D films per day. Projectionist Rewind has to

explain that moving so many 3D prints around the booth will require reinforced floors, additional storage space, and gorillas to handle the heavy lifting, because full platters weigh as much as 650 pounds (295 kilograms). And the schedule will end up being an hour late every day, because not enough time has been allotted for turnarounds.

**Phil Streather** of **Principal Large Format** continued the series of primers on 3D that he has presented at recent conferences, this time focusing on the issue of convergence. He said that there are two orthodoxies with respect to convergence in 3D: *Orthostereo*, in which both cameras point straight ahead; and *Stereo Window*, in which the cameras are angled slightly so that the centerlines of their lenses meet at some point in front of them. The former was developed by Imax and is embodied in the Solido camera. The latter has been used in most 35mm 3D films.

Streather warned that "things can go horribly wrong" if you apply the small-screen technique to the giant screen. *Orthostereo* was rejected by filmmakers in the 1950s because of problems that arose when objects moved off the edge of the screen: there was "unshared information," images presented to one eye that the other

(see *GSTA* on page 10)



Ron "Rewind" Bartsch and Phil "Wingtip" Roewe hamming it up in the Technical Session.



The Museum of Science's Shawn Fitzmaurice with his son, Charlie, and WGBH's Mary Kaye Kennedy with her son, Jack.

(from *GSTA* on page 9)

didn't see. The downside of the Stereo Window method is that objects in the background can force the viewers' eyes to turn outward in a way that is unnatural and painful to some people.

On smaller 35mm screens, this was not as much of a problem as the unshared information at the screen edges. However on the giant screen, the "walleye" effect is magnified and can become much more problematic. This is why the Orthostereo method has been widely accepted by LF filmmakers. In reading Ray Zone's book, *3D Filmmakers* (see *LFX*, Summer 2005), Streather realized why James Cameron had made the mistake of choosing to converge the HD cameras used to shoot *Ghosts of the Abyss* and *Aliens of the Deep*: Cameron viewed his dailies on a 20-foot (6-meter) wide 3D video projection screen, which was not large enough to observe the problems convergence was creating.

Greg MacGillivray spoke about the new 15/65 camera SpaceCam Systems, Inc., is developing for its SpaceCam aerial mount. He and David Keighley have been testing it, and its lenses are sharp and there is no film scratching. He said that once it is ready it will simplify using SpaceCam, since filmmakers will no longer have to rent an MSM camera from Imax.

MacGillivray also spoke about the dangerous work of filming while mountain climbing for *Alps: Giants of Nature*. In

addition to shooting on film, each of the climbers had a helmet-mounted video camera that fed into a digital storage device that can record 80 hours of images and sound. They recorded continuously, stopping only to replace the batteries every 14 hours.

Andrew Oran of FotoKem Industries, Inc., said that despite the reports of the death of film, his company's gamble is paying off, and they hope to continue to help produce film-based imagery for years to come.

The company's Imagica Bigfoot scanner is the only unit in the world that can scan at 11K resolution, and he recommended scanning at the highest possible resolution, even if the output will be at a lower level. He showed a clip from *Ride With Cowboys* to demonstrate the improved image quality from 11K scans.

In the last manager education spot, Carlson, Bartsch, and Roewe mentioned a few "technical tidbits" that management should know about LF theaters:

- Projectors are not like VCRs — they don't go backwards. If a reviewer comes into a screening ten minutes late, we can't back up the film.

- It takes several hours to take a 40-minute film that has not been run for a year, move it from a storage platter to a show platter, test it, and have it ready for showing.
- It takes about four hours to add three 3D trailers to a 40-minute 3D film, including time to test run the print.
- You need to budget for supplies for the booth. This is often overlooked in planning.

Carlson closed by saying, "We really encourage the education of non-booth staff about the realities of what is involved in the operation of the booth and the inclusion of [technically savvy] staff in the planning of schedules. We should have zero tolerance for errors, and being error-free takes time.

"Those of us not in the booth also need to support technical realities. Ron mentioned to me that he was contacted by a distributor who wanted 'just one more trailer' on a program. Ron was at the limit of what his platter system could handle. The distributor went further up the chain to push his view. The answer that came back: 'If Ron says we shouldn't do it, we're not doing it.'"

Thanks to Kelly Germain, editor of *The Big Frame*, for contributing to this report.



The Giant Screen Films booth at the trade show.

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# Academic Research and Science in LF Films

by Mary Nucci

When academics think about doing research on the large-format film medium, they likely start with the premise in the tag line for *Yellowstone*: “Everything else is just a movie.” Because of its technological uniqueness LF has the potential to illuminate understanding in fields as diverse as learning, media studies, cognitive psychology, and visual communication. But except for Charles Acland’s cultural analyses of LF, and the 2005 dissertation, *The Eye of Daedalus: A history and theory of IMAX cinema* by Allison Whitney, a 2004 GSTA student scholarship recipient, there has been little focused research on LF.

So is it possible to look to the academic literature for information regarding, say, the optimal use of LF to present science? Answers may be found in two fields, visual studies in cognition and perception, and critical cultural studies. Research in cognition and perception can guide filmmakers on the impact that the format will have on both conscious and unconscious cognition. Critical cultural studies — which treats issues of power and ideology, and how and why individuals define themselves and make meaning — addresses such questions as: How do the visuals of LF tell a story? How does the audience make meaning from these visuals? Why do people choose to see LF films and what happens when they watch them? How does the LF experience fit within our cultural and social actions and practices? And how do the interrelationships of museum, theater, and filmmaker intersect and influence the film product?

Cognitive and perceptual research focuses on questions of how the nervous system processes external stimuli such as light and sound. Researchers who study visual processing, as well as marketers and advertisers, understand that images are powerful tools to influence people. Research has shown that humans process visual information at an emotional level before dealing with it rationally. Humans evolved to respond to a world in which all

visual inputs are real objects. Consequently viewers respond socially and naturally to media, both consciously and subconsciously. This emotional processing can result in our remembering visual media experiences — such as watching a film — as real-life experiences. We may see it in a film, but we remember it as something we actually did.

Visual images thus have a far greater potential to affect the viewer than audio messages, because visual messages are processed by regions of the brain that do not distinguish media from reality. Visual in-

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**An individual watching  
a film in class  
will understand it  
in far different ways  
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individual watching  
the same film on a  
Saturday night date.**

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formation, when synthesized with other unconscious information, can form unconscious biases that guide and generate behavior. Visuals are also important components of both conscious and preconscious thought and aid in the synthesis of complex concepts. Scientists Neils Bohr and Friedrich Kekule both used visual imagery to solve complex problems involving the structures of the atomic nucleus and the benzene ring, respectively.

Image size is an important visual stimulus. The size of an image alters the response of the viewer to the content through the arousal of physiological responses related to the activation of our peripheral vision. Peripheral vision is an important component in the scanning of the environment for changes that may indicate danger. Most prey animals have eyes that are located on the side of the head to increase their range of peripheral vision.

Research has shown that as the screen

size increases we begin to feel a sense of being part of the image. This sense of being there, known as presence, is most likely the response of a brain wired for visual stimulus. Presence, defined through concepts such as warmth, intimacy, realism, transportation, and immersion, can result in physiological arousal, feelings of self-motion, and motion sickness — something not unknown to the LF community. But perhaps more importantly, presence is also implicated in the development of enjoyment, involvement, improved task performance, psychological desensitization, persuasion, distorted memory and social judgments, more intense parasocial relationships, and changes in the viewer’s feelings about people and events on the screen. Barbara Flagg of Multimedia Research found that one of the prime reasons given by viewers who choose LF films is the “you are there” feeling. Paul Virilio referred to LF as “cataract surgery,” as the viewer becomes integrated within the screen image.

While cognitive and perceptual studies examine the ways in which the existing structures of the nervous system process information, critical cultural studies looks to how we make meaning and understand our place in the world through our cultural and social systems. Cultural studies of visual communication, though not dependent on cognitive studies, also understands that images influence the viewer, playing an important role in the dissemination or preservation of attitudes on issues such as gender, identity, race, and class. Images have been described as a complex interplay between how we see ourselves and the institutions and social structures through which we interact.

Although vision is privileged in the generation of knowledge, cultural studies recognizes that the interpretation of visuals is not a discrete event, but is informed by a broader set of conditions and factors. It is at the level of the individual — not the filmmaker, not the museum, not the theater — that meaning is made. For it is the individual who controls interpretation. We understand visuals through corre-

(See **RESEARCH** on page 12)



(from **RESEARCH** on page 11)

spondence to recognized cultural conventions of representation, coming to understand ourselves and our place in society through images we see. Visuals stand in for what is considered normal. We may see ourselves on the screen or not, depending on how people are represented. Seeing a woman scientist on the giant screen may not make it so, but it opens up possibilities for what can be.

Cultural studies recognizes that we cannot define the audience as a homogenous, passive mass. Rather, the audience is understood to be an active participant in the creation of meaning. The audience changes with time and circumstance. An individual watching a film in class will understand it in far different ways than the same individual watching the same film on a Saturday night date.

Motivation is also critical to making meaning. Why we do something affects how we think about an activity. The same film under different circumstances and with different intentions will have a different reading. Since we make meaning through our personal history and cultural background, the meaning we take away from a film is not singular. Like books, LF

films are “texts” that can be read in a number of ways: the dominant reading follows the dominant ideology of the text; the negotiated reading follows the dominant reading but allows for specific personal inflections; and the resistant reading opposes the dominant ideology expressed in the text. Visual communication is thus understood as a complex interplay between the viewer and the images, what the images were intended to mean, and the viewer’s personal history and prior knowledge.

As meaning-making is accomplished through our cultural background, science as a practice must also be understood as a cultural process. We practice and represent science through our cultural conventions. The **Ontario Science Centre** exhibit, “A Question of Truth,” addresses the fact that science is cultural. Whose voice is heard, whose science is “authorized” through acceptance, funding, and publication, is based on cultural and social norms. As a cultural practice, science is never separate from social meaning or cultural issues. Truth in science is a product of a particular discourse in a moment of history. In the 21st century, we assume scientific imagery to represent objective

knowledge.

A cultural studies analysis of LF suggests that locating LF films within museums, with their emphasis on education and knowledge production, validates the content of the films. What makes images meaningful are the discursive systems through which the images are presented. What is presented in LF museum theaters becomes truth to the observer. LF, with its oversize images that mimic the human field of vision, is therefore likely to be seen as more real than reality. The fact that LF images are directly connected to reality strengthens their connection with the “truth” structure of the museum. The output of the camera is granted objective truth, in spite of the fact that images are highly subjective cultural and social artifacts influenced by the cultural beliefs and biases of the image producer.

If we view science as a body of knowledge, then efforts to communicate science are presumably aimed only at transmitting knowledge. If, however, we view science as an ongoing rational effort to understand the world, then we empower the public to critically engage with the scientific process. The media, including LF films, serve as sites of construction and constitution of science. By talking about a particular aspect of science, we make it important. And by not talking about something, it becomes unimportant.

Unwavering public support and approval for the products of science is no longer guaranteed. It has been shown that scientific findings have implications and meaning for the public that scientists often cannot comprehend or interpret. Further academic research could provide a foundation for considering the best ways in which to use LF to present science.

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Stephen Low films the submersible Alvin for *Volcanoes of the Deep Sea*.

(from **DIGITAL** on page 1)

the beginning of the end of **Imax Corporation's** near exclusive hold on 3D.

Disney's decision to release *Chicken Little* in digital 3D was a direct result of the success last winter of the IMAX 3D edition of *The Polar Express*. That film, which opened to disappointing returns in its first few weeks, ultimately took in \$283 million worldwide, \$45 million of which came from some 60 IMAX theaters, for a per-screen IMAX average of more than \$700,000. In contrast, the 3,600 domestic 35mm screens averaged less than \$40,000 in the 17 weeks the film was in release.

The lesson was not lost on Disney, which ordered a stereo 3D version of *Chicken Little* from **Industrial Light and Magic** 14 weeks before the release date, and struck a deal with **Dolby Laboratories** to equip 100 theaters with digital 3D projection. (A shortage of available projectors later cut that number to 79.) The theaters were installed in a little more than three months, a remarkable feat considering that the most recent 79 IMAX 3D theaters were installed over a period of five years. Imax has a worldwide presence today of 256 theaters, of which 144 are 3D.

For exhibitors, the most significant difference between IMAX and digital 3D is the expense of the hardware: putting the least expensive IMAX MPX® system into an existing multiplex auditorium costs about \$1.5 million. Outfitting a digital 3D house can be done for as little as \$85,000, and in the case of *Chicken Little*, this cost was borne by Dolby, not the theaters.

Several other companies are working to make digital cinemas more common, including **Real D** and **Christie/AIX**. The former hopes to have as many as 1,000 digital 3D systems installed in North American multiplexes in two years, and the latter has plans for a two-year rollout of 4,000 digital screens (although not necessarily 3D). Funding plans vary, but most do not require theaters to pay the full cost of the hardware. Instead, studios will defray some of the capital costs by paying "virtual print fees" from the savings they will realize by not having to make and ship as many 35mm prints. Christie/AIX already has commitments from Disney, Fox, Universal, and Sony to provide their re-

leases to digital theaters (see *The Biz*, page 5), and more are expected to sign on.

An indication that Imax may be responding to the economic pressure of digital cinema is its recent joint venture deal with **AMC Entertainment**, in which Imax provided the projection equipment for five MPX theaters in return for a larger



portion of the gross than its usual 7% royalty. The agreement runs for only five years, as opposed to the 10- or 20-year commitments that Imax usually requires of system lessees.

But even this may not be enough to keep North American exhibitors interested in IMAX. In a recent conference call with analysts, **Mike Campbell**, CEO of

**Regal Entertainment Group**, said that Real D's digital 3D is "at least as good as what I have seen with *The Polar Express*" in IMAX 3D. Asked how digital 3D has affected the company's interest in adding more IMAX theaters to the 14 the chain now operates, he said, "We're happy where we are today. But we're going to let this play out and see where it ends up. But the IMAX bottom line is still a very expensive rollout proposition for us. It requires a lot of capital to do that. And we're just comfortable where we are today."

Regarding converting live-action Hollywood films from 2D to 3D, Imax co-CEO **Richard Gelfond** said in an October conference call, "it takes a fair amount of time to convert a live-action film from 2D to 3D and I think given post production schedules and until we get the times down, it's going to be difficult to convert one for day-and-date release." He said the company is working on converting a portion of a film into 3D, and might have "several projects next year."

Gelfond also said that "Imax is currently developing a digital projection system capable of delivering large-format presentations with a level of quality worthy of the IMAX brand." A company spokesperson declined to provide any additional details about this system, its capabilities, or when it will be available.

### A Partial List of 3D Films in the Works

#### Digital/conventional

- Based on the early success of *Chicken Little*, Disney has already announced that its 2006 holiday animated film, *Meet the Robinsons*, will be released in digital 3D.
- **Columbia Pictures' *Monster House***, animated with the same motion capture technology used to make *Polar Express*, will be released in digital 3D in July 2006.
- **In Three, Inc.**, which is embroiled in lawsuits with Imax (see *The Biz*, *LF Examiner*, September 2005), is reportedly converting a major live-action studio film to 3D for release in 2006.
- **Walden Media** and **New Line** will start production in April for *Journey 3-D*, a version of Jules Verne's *Journey to the Center of the Earth*, to be produced by LF veteran **Charlotte Huggins**.
- At a recent talk with film students at USC, **Steven Spielberg** said he is developing the fourth film in the Indiana Jones series, and wants to release it in 3D.

#### Large format

- Imax will release the 15/70 documentary *Deep Sea 3D* to IMAX theaters in March 2006.
- *Ant Bully*, an animated film being made by **Tom Hanks'** production company, **Playtone**, will be released to IMAX 3D theaters in August 2006, simultaneously with the 35mm 2D release.
- *Happy Feet*, animated story of a dancing emperor penguin starring **Robin Williams**, will open in November 2006.
- **Sky High Entertainment's *Dinosaurs 3D*** is set for release to LF theaters in December 2006.

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# Max Ary Found Guilty, Appeal Planned

(from **ARY** on page 1)

and colleagues **Donald Otto** and **Mary Jane Dodge** (for the defense).

Each side presented a starkly different portrait of Ary. The government claimed that he defrauded the Cosmosphere and NASA by selling valuable artifacts for his own benefit, and that he “came to regard the [museum’s] collection as his own.” The defense portrayed him as a loyal employee who had sacrificed much in his long service to the museum, admitting that he may have mistakenly mixed items from the museum’s poorly documented collection with his own personal items, but asserting that he “was a dreamer, not a schemer.”

Ollenburger, whom Ary had groomed as his successor to the top position at the Cosmosphere, testified that he had learned that items were missing after Ary left the museum in 2002 to become executive director of the **Omniplex Science Museum** in Oklahoma City, OK. He cried on the witness stand as he recalled finding evidence that Ary had sold the artifacts at auction. Ollenburger said neither he nor other museum officials had known that Ary had a personal collection of space artifacts.

On cross examination by Thompson, he recounted how Ary had voluntarily given up bonuses so that Ollenburger could receive a raise; how Ary had taken a salary cut and deferred a \$6,000 bonus when the Cosmosphere was facing financial difficulties; and how Ary had raised as much as \$250,000 for the museum by selling unwanted artifacts.

Astronaut Duke testified that ten miniature Kansas flags that he had taken to the moon had been given to the Cosmosphere, not to Ary personally. Ary sold one of them at auction, and subsequently asked Duke for a letter saying that he had given it directly to Ary. In January 2004, Duke wrote a carefully worded letter stating that he had donated the flags to the museum, but that one of the flags could go to Ary. “I felt very uncomfortable, but I did that at his request because he was such a good man,” Duke said on the stand.

Remar, operations vice president at the Cosmosphere, identified as museum property several items that had been seized from Ary’s home or turned over by his lawyer. These included a “pocket assembly” that Duke had used on Apollo 16, a bag for collecting moon rocks, and a pen used in space. On cross examination, Thompson challenged Remar’s knowledge



Max Ary

of the Cosmosphere’s collection and suggested that the museum could not document that it actually owned some of the items Ary had sold.

Former curator **Sharon Olson-Womack** testified that she had left the museum in 1999 because, among other things, Ary had asked her to change museum records to show that items lent by NASA were Cosmosphere property.

After the prosecution concluded its case, Ary’s wife, Jan Ary, testified that boxes with museum artifacts had been accidentally packed and taken when the couple moved to Oklahoma City in 2002. She suggested that she might have been responsible for the mistake, and said that her husband had “turned green” when he realized they had items belonging to the Cosmosphere.

Jan Ary said that her husband had

brought many of his own artifacts to the Cosmosphere when he started working there, and that over the years he had received gifts from astronauts Alan Bean, Jim Irwin, and Ron Evans. She testified that he was “disorganized” and could have accidentally mixed up items from his private collection with items he was selling at auction for the museum.

Cernan, the last man to walk on the moon, testified that he had called Ary after learning from Ollenburger at a social event that Ary was being investigated. “I was livid. I couldn’t understand why there was not a conversation between Jeff Ollenburger and Max Ary before [Ollenburger] went to authorities,” the Apollo 17 astronaut said. He added that an incident in which the **Smithsonian Institution** had lost an Apollo 14 artifact, and other experiences, had led him to conclude that museums are often careless in their record keeping.

Ary took the stand in his own defense. He said that he had begun his personal collection while working at the **Fort Worth Museum of Science and History** in the mid-1970s, when the Apollo program was winding down and NASA was disposing of a lot of material. After coming to Hutchinson in 1976, he often traded his own artifacts with other institutions to obtain items for the Cosmosphere, he said.

Mary Jane Dodge worked with Ary at the Cosmosphere for seven years in the late 1970s and early 1980s. Calling him one of the best museum directors she ever worked with, she testified that she had been well aware of his private collection and that she could easily understand how museum artifacts might have gotten mixed up with his own, since he often brought items home to work on them.

Don Otto is a longtime friend and colleague who worked with Ary at the Fort Worth museum in the 1970s. Otto went on to become president of that museum, retiring in 2003 and moving to Omniplex as deputy director under Ary in 2004. The two shared an office there for more than a year. Otto testified in the trial that it was



not unusual for museum officials to have personal collections of artifacts, adding that he had known Ary for 30 years and considered him the most ethical and honest person he knew.

As the trial ended, the Omniplex Science Museum announced that Otto had been appointed executive director upon the expiration of Ary's contract in August 2005. Otto tells *LFX* that Ary made the decision to step down from the position to pursue his defense full time.

As reported here last month, Ary has filed a civil lawsuit against the Cosmosphere for failing to provide retirement benefits it had allegedly promised him, and to recover artifacts and other property

belonging to Ary with a value over \$300,000. He is also suing the Cosmosphere's insurance company for failing to cover the costs of his defense in the criminal trial.

Otto expressed to *LFX* his shock over the verdict, echoing comments that we have heard from many others in the LF and museum community. Otto is convinced that Ary is completely innocent of the charges, and characterized the verdict as a "travesty of justice," adding that "it's frightening to see the awesome power of the federal government, with its unlimited budgets, against an individual."

Otto, who has been in touch with Ary on a nearly daily basis, says that, including

the \$125,000 jury penalty, the trial has cost Ary over \$500,000. The Arys have sold their home and moved in with relatives, but have no resources with which to pursue the appeal. Friends and family are developing a Web site, [www.maxarydefensefund.com](http://www.maxarydefensefund.com), to solicit assistance for the couple. It will feature letters of support from astronauts, colleagues, and friends, and provide a way for people to make donations to Ary's defense. (The site was not yet active as this issue went to press, but is expected to be online by the end of November.)

Ary can still be reached through his Omniplex e-mail address, [max-ary@omniplex.org](mailto:max-ary@omniplex.org).

## New and Future Theaters

City	Theater	Country	Mfr	Format	2D/3D	Opening
Columbus, OH	AMC Easton 30	USA	IMAX	1570	3D	8/26/05
Sandy, UT	Jordan Commons	USA	IMAX	1570	3D	9/2/05
Cuernavaca	Cinemex Diana	Mexico	IMAX	1570	3D	10/14/05
New Delhi	BAPS Shree Swaminarayan Mandir	India	IWRK	870	2D	11/4/05
Inchon	CGV IMAX Theater Inchon	South Korea	IMAX	1570	3D	11/18/05
Seoul	CGV IMAX Theater Seoul	South Korea	IMAX	1570	3D	11/18/05
Saint Louis, MO	Ronnies 20 Cine	USA	IMAX	1570	3D	11/18/05
Lahore	Lahore IMAX Theatre	Pakistan	IMAX	1570	3D	2005
Busan	CGV IMAX Theater Busan	South Korea	IMAX	1570	3D	2005
Guatemala City	Circuito Alba Pradera-Concepcion	Guatemala	IMAX	1570	3D	2005
New Delhi	New Delhi IMAX Theatre	India	IMAX	1570	2D	2/06
San Antonio, TX	Aztec on the River	USA	IWRK	870	2D	2/06
Fitchburg, WI	Star Cinema Fitchburg	USA	IMAX	1570	3D	3/06
Colleyville, TX	Metro Cinema Colleyville	USA	IMAX	1570	3D	5/06
Buenos Aires	Showcenter Norte IMAX Theatre	Argentina	IMAX	1570	3D	6/06
Erie, PA	Presque Isle Partnership	USA	unk	870	2D	6/30/06
Al Khobar	IMAX Theater Al Khobar	Saudi Arabia	IMAX	1570	3D	2006
Pusan	Pusan Space Camp	South Korea	IMAX	1570	2D	2006
Saint Petersburg	Kronverk IMAX Theatre	Russia	IMAX	1570	3D	2006
Ilsan	CGV IMAX Theater Ilsan	South Korea	IMAX	1570	3D	2006
Perm	Panorama IMAX Theatre	Russia	IMAX	1570	3D	2006
Budapest	Cinema City IMAX Theater Budapest	Hungary	IMAX	1570	3D	2006
Milan	Medusa IMAX Theater Milan	Italy	IMAX	1570	3D	2006
Quito	Universidad San Francisco De Quito	Ecuador	IMAX	1570	3D	2006
San Jose	IMAX Theatre San Jose	Costa Rica	IMAX	1570	3D	2006
Sofia	Cinema City IMAX Theater Sofia	Bulgaria	IMAX	1570	3D	2006
Doha	Shafallah Center	Qatar	IMAX	1570	2D	2006
Beijing	China Film Museum	China	IMAX	1570	3D	2006
Gurgaon	Gurgaon IMAX Theatre	India	IMAX	1570	2D	2006
Athens	Cinema City IMAX Theater Athens	Greece	IMAX	1570	3D	2006
Dongguan	South China Mall	China	IMAX	1570	3D	2006
Springfield, MO	Wonders of Wildlife Museum	USA	IMAX	1570	3D	2006
Curitiba	Tacla IMAX Theater	Brazil	IMAX	1570	3D	2006
Shanghai	Shanghai MPX	China	IMAX	1570	3D	2006
Rome Med	Medusa IMAX Theater Rome	Italy	IMAX	1570	3D	2006
Fort Benning, GA	National Infantry Museum	USA	IMAX	1570		2006
Ufa	ZAO IMAX Theater Ufa	Russia	IMAX	1570	3D	2006
Dongguan	Dongguan Science and Technology Museum	China	IMAX	1570	2D	2006
McMinnville, OR	Evergreen Aviation Museum	USA	IMAX	1570	3D	2006
Kazan	Kazan IMAX Theater	Russia	IMAX	1570	3D	2006
Suzhou	Suzhou Science and Cultural Art Center	China	IMAX	1570	3D	12/07
Guandong	Guandong Science Center	China	IMAX	1570	3D	2007
Zhengzhou	Zhengzhou Zintiandi IMAX Theatre	China	IMAX	1570	3D	2007
Beijing	CAAC Museum	China	IMAX	1570	3D	2007
Shenyang	Thai Tai IMAX Theater Shenyang	China	IMAX	1570	3D	2007



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### **Wired to Win**

*Partners HealthCare*; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Dec. 5, 2005.

— The film is complete and premieres on Dec. 5.

### **Roving Mars**

*White Mountain Films, Kennedy Marshall Company*; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. Release Jan. 27, 2006.

— Principal photography is complete. Post production is under way.

### **Greece: Secrets of the Past (wt)**

*MacGillivray Freeman Films*; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: February 2006.

— Filming is complete. Post production is under way.

### **Deep Sea 3D**

*Imax Corporation*; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; producer, Howard Hall Productions: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: March 3, 2006.

— September-October: British Columbia.

— Principal photography is complete. Post production has begun.

Nov '05

Jan '06

July '06

Harry

Wired

Mars

Greece

DeepSea

Cowboy

Poseid

Storm  
Superman

AntBully

Balloon

### **Poseidon \***

A remake of 1972's *The Poseidon Adventure*, about an ocean liner that capsizes after being hit by a tidal wave.

*Radiant Productions*; distributor: Warner Bros.; director: Wolfgang Petersen; script: Mark Protosevich, Akiva Goldsman; producers: Wolfgang Petersen, Mike Fleiss, Duncan Henderson, Akiva Goldsman. Cast: Josh Lucas, Kurt Russell, Emmy Rossum, Richard Dreyfus. Release: May 12, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

### **Ride With Cowboys (wt)**

*Trinity Films*; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: May 26, 2006

— November: Shooting in Spain and Morocco.

Principal photography wraps this month.

— Post production has begun.

### **Storm on the Bayou (wt)**

*MacGillivray Freeman Films, Audubon Nature Institute*; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

— September: A crew returned to Louisiana to film the effects of Hurricane Katrina.

— Post production has begun.

### **Superman Returns \***

The soaring new chapter in the saga of one of the world's most beloved superheroes.

*Red Sun Productions*; distributor: Warner Bros.; director: Bryan Singer; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

### **Balloon Fiesta (wt)**

*Immortal Classics*; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2006.

— October: Filmed at the International Balloon Fiesta in Albuquerque, NM.

### **Ant Bully**

*Playtone Films*; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producers: Keith Alcorn. 3D. Release: Aug. 4, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

### **Happy Feet \***

Into the world of the Emperor Penguins, who find their soul mates through song, a penguin is born who cannot sing. But he can tap dance something fierce!

*Kingdom Feature Productions*; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

### **Dinosaurs 3D (wt)**

*Sky High Entertainment*; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.

— Principal photography is complete. CGI is under way.

### **Big Wave Hunters**

*Deep Water Films in association with Graphic Films*; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Late 2006.

— September: Filmed big-wave surfer Shane Dorian in Tahiti.

— Winter: Planning to film in Maui, Todos Santos in Mexico, and at Mavericks near San Francisco.

### **The Alps: Giants of Nature (wt)**

*MacGillivray Freeman Films, 4iS Four Eyes AG*; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; writer: Stephen Venables; executive producer: Alexander Biner. Release: March 2007

— September: Principal photography began in Switzerland in Zermatt and on the Eiger.

### **Fly Me to the Moon**

*nWave Pictures*; distributor: nWave Pictures Distribution; director: Ben Stassen; writer: Domonic Paris; producers: Charlotte Huggins, Gena Gallo;



Happy

Dino3D

Alps

FlyMe

Dolph3D

IoaTV

MES

SHBTH WTP

WOTW

WOTGL

BigWave

executive producers: Ben Stassen, Domonic Paris.

90 minutes. 3D. Release: Spring 2007

— Voice recording is nearly complete.

— Animation has begun and will continue through early 2007.

— Will be released as a digital 3D feature, and possibly in LF 3D as well.

**Dolphins 3D** (wt)

3D Entertainment, McKinney Productions; distribu-

tor: 3D Entertainment; director: Jean-Jacques

Mantello; DP: Gavin McKinney; score: Christophe

Jaquelin; executive producer: François Mantello.

3D. Release: 2007.

— October expedition has been postponed to next spring.

Not shooting this month:

Island of a Thousand Voices: New Guinea

Lobo Media Productions

Man-Eating Sharks Principal Large Format

Stephen Hawking's Beyond the Horizon

Universe Partners

We The People

Inland Sea Productions

Wings Over the Wilderness

Science North

Wonders of the Great Lakes

Science North



Of the hundreds of GSTA conferees visiting the IMAX theater at Jordan's Furniture store in Reading, MA, to see *Magnificent Desolation*, only one dared to try the trapeze school that is one of the store's attractions. Dr. Constanza Villalba is senior project manager and scientific advisor for *Wired To Win*.



## Premiering This Month

### ***Harry Potter and the Goblet of Fire: The IMAX Experience***

**H**arry Potter And The Goblet Of Fire continues author J.K. Rowling's immensely popular Harry Potter novel series with Harry (Daniel Radcliffe) being selected to compete in the prestigious Triwizard Tournament, which pits him against older and more experienced students from Hogwarts and two rival European wizarding schools. Meanwhile, supporters of Harry's nemesis, the evil Lord Voldemort (Ralph Fiennes), send a shock-wave of fear throughout the wizard community when their Dark Mark scorches the sky at the Quidditch World Cup, signaling Voldemort's return to power. But for Harry, this is not the only harrowing news causing him anxiety — he still has yet to find a date for Hogwarts' Yule Ball dance.

Warner Bros. Pictures presents a Heyday Films production of a Mike Newell film, *Harry Potter And The Goblet Of Fire*, starring Daniel Radcliffe, Rupert Grint,

Emma Watson, Robbie Coltrane, Ralph Fiennes, Michael Gambon, Brendan Gleeson, Jason Isaacs, Gary Oldman, Alan Rickman, Maggie Smith and Timothy Spall. Directed by Mike Newell, the film is produced by David Heyman from a screenplay by Steve Kloves, based on the novel by J.K. Rowling. The executive producers are David Barron and Tanya

Seghatchian. The director of photography is Roger Pratt, BSC; the editor is Mick Audsley; the co-producer is Peter MacDonald; "Hedwig's Theme" is composed by John Williams; and the music is by Patrick Doyle.

The film has been converted to 15/70 with the IMAX DMR process and opens Nov. 18 in 72 IMAX theaters.



(from *ASTC* on page 3)

sources for imagery: a high-resolution playback system for recorded shows and an image generator for creating real-time star shows.

FDV systems have the potential to project imagery of any kind, and in more than one session on digital video, operators were vocal about their desire to find something new, sexy, and affordable that might take the place of a giant-screen film system. "Cinematic quality is the Holy Grail," says Bruno. "Everybody's trying to get to 4K x 4K resolution with bright, crisp, saturated colors." Full-dome technology isn't there yet, but when it is, institutional dome-system operators — planetariums, science centers, and museums — will form a good-sized market for content produced specifically for the dome.

Creating that content is much less expensive than producing LF film, according to Mike Bruno: as low as \$10,000 and rarely more than \$2 million for a 25- to 35-minute show. Hardware vendors and

some institutions have been turning out mostly planetarium-oriented shows, sometimes with the help of NSF grants. In addition to six LF films in its IMAX theater, the Houston Museum of Natural Science currently offers the following titles in its video dome: *Microcosm*, *Virtual Voyage through the Human Body*, *Future Moon*, *Fantasy Worlds: Exploring the Limits of Life*, *Earth's Wild Ride*, *Starry Night Express*, *Mars*, *Dark Side of the Moon*, *Saturn: The Ring World*, *Passport to the Universe*, and *Legends of the Night Sky: Orion*.

If full-dome video is going to take off, the library needs to include more than star shows. To take things in a more creative, storytelling direction there's Domefest, presented every year by David Beining of the LodeStar Astronomy Center, located in the New Mexico Museum of Natural History and Science in Albuquerque. Through a partnership with a local university, Beining has brought art students into the medium.

Although as of yet there is no camera

for shooting FDV, software is readily available. A big plus for digital production in comparison to LF is that there are no "perf wars." When it comes to distributing content for FDV playback, there is no hardware barrier. All the systems can play the same material in the same format.

The Fleet Science Center doesn't have full-dome video, but Kirsch was included on an ASTC panel as someone who is shopping around. He cited changed demographics, declining attendance in his IMAX dome, and less tourist traffic at his center as indications that it was time for something new. All in all, we got the impression that the pending GSTA/LFCA union should make a point of bringing the planetarium community into the fold.

Judith Rubin is a freelance journalist and publicist with ties to the LF industry. After 15 years in the San Francisco area, she recently moved her headquarters to Richmond, VA. She can be reached at [judy@judithrubinetc.com](mailto:judy@judithrubinetc.com).

(from **SHORTS** on page 32)

ed to the on-screen images would be pumped through the ventilation system. But the landlord "pulled the emergency brake" on those plans.

For the last six months BIG has been seeking a replacement for the management company, contacting several European operators as well as **Imax Corporation**. In announcing the closure, BIG told the Austrian press that it had been very flexible with Imax, offering to charge no rent during an initial period, but that Imax had been unwilling to assume certain business liabilities, "contrary to earlier promises."

In a statement, Imax said that it "worked tirelessly with the landlord in an effort to keep the theater operating under its own management, but unfortunately an agreement could not be reached. With more than 400,000 people visiting the IMAX Vienna each year, we believe that Vienna is an ideal market for an IMAX theater and we are committed to exploring the possibility of returning to this great city."

Sources familiar with the operation told *LF Examiner* that the main problem with the theater's business model was that the rent was too high.

The first Vienna IMAX theater was actually built in Linz, Austria, about 100 miles (160 kilometers) from the capital, and was moved to Vienna after an unsuccessful year of operations in the smaller city. (It had been designed in modular components with the idea of being movable.) It opened next to the **Vienna Museum of Technology** in December 1992, while the museum was closed for renovations. When the museum reopened in 1999 it was clear that a new theater was needed, and a site on the opposite side of the museum was chosen. The new theater opened in June 2002.

### London, ON, IMAX to close

On Nov. 30, the nine-year-old **Western Fair IMAX Theatre** in London, ON, Canada, will close. Situated in the center of the city of 350,000 people, the 90-acre **Western Fair Entertainment Centre** includes a horse racing track and slots casino, ice rinks for pro hockey games and recreational use, and agricultural and con-

sumer expo halls in addition to the standalone 302-seat 2D IMAX theater.

According to assistant general manager **Doug McGill**, even though the fair attracts four million visitors a year, the IMAX theater had never operated in the black. Its first year, 1996, had been the best, with 170,000 visitors, but in recent years the losses had been growing, despite increased marketing and offers of combination tickets. "The IMAX operation continues to be a net financial drain on the Association and it is the Association's view that the standalone IMAX theater business model does not work."

Based on the success of *Fantasia/2000*, McGill believes that day-and-date access to DMR films might have helped the theater stay open, but they were blocked by a local conventional exhibitor.

McGill is now working to find an alternative use for the theater building. Six part-time employees will be laid off, but the rest of the staff will be reassigned to other positions within the Fair.

### Academy features LF docs

Three LF films will be presented as part of the Contemporary Documentary films series presented by the **Academy of Motion Picture Arts and Sciences** in Los Angeles. The films, *Roar: Lions of the Kalahari*, *Forces of Nature*, and *NASCAR 3D: The IMAX Experience*, will be shown in the IMAX theater at the **California Science Center** on Dec. 14 at 7:30 pm. Filmmakers from all three films will be present to answer questions. For more information, call 310-247-3600.

### Sky High moves to new offices

**Sky High Entertainment** has moved to new offices in Quebec City that include a stereoscopic HD video editing suite that, according to a release, uses "a wall-sized 3D screen in lieu of the much smaller TV monitors usually found in standard editing suites." The new address is:

777 Boul. Lebourgneuf #160  
Quebec, QC, G2J 1C3 CANADA  
418-682-1443  
418-682-1655 fax

## Worldwide LF Theater Inventory

As of November 1, 2005

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		21					21
IMAX	2	38	45	5	163	1	254
IWRK		21	7		22	1	51
KINO		2	2		5		9
MEGA	1	3	5	1	16		26
Other		7	9		4		20
Total	3	95	69	6	213	2	388
By Format and Operator Type							
C = Commercial Standalone    CT = Theme Park CM = Multiplex                    I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2			2	
	Total		2		1	3	
Asia/Pac	8/70	5		6	21	32	
	10/70			2	19	21	
	15/70	10	6	2	24	42	
	Total	15	6	10	64	95	
Europe	8/70	3	5	5	10	23	
	15/70	14	15	5	12	45	
	Total	17	20	10	22	69	
Middle East	8/70		1			1	
	15/70		4		1	5	
	Total		5		1	6	
North America	8/70	7	8	1	27	43	
	15/70	27	50	4	89	170	
	Total	34	58	5	116	213	
South America	8/70				1	1	
	15/70				1	1	
	Total				2	2	
World	8/70	15	14	12	60	101	
	10/70			2	19	21	
	15/70	51	77	11	127	263	
	Total	66	91	25	206	388	

# THE *LF* EXAMINER INDEX

## October 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.  
Key to film abbreviations is on page 29.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
10/6/2005	MagDes	638,581	1,344,571	19,887	125,474	1,908,271	2	82	5	87
	WS3D	105,445	4,938,635	187,555	2,665,695	7,604,330	25	20	12	32
	AR	40,200	10,425,371	17,750	6,784,990	17,210,361	153	12	10	22
	Pulse	34,390	9,605,427	15,000	4,972,776	14,578,203	154	9	6	15
	AOTD	29,314	7,281,407			7,281,407	36	18		18
	HaunCast	25,555	11,296,219	15,750	18,496,847	29,793,066	241	3	5	8
	SpaceSta	15,472	63,645,812	39,354	26,452,232	90,104,005	182	5	7	12
	AlienAdv	3,200	4,943,591	9,400	15,021,481	19,965,072	320	2	7	9
	E3D	2,500	7,124,330	6,975	32,771,116	39,894,446	345	1	7	8
	Trex	270	52,021,696	21,121	40,004,086	92,025,783	360	1	9	10
	Galapago	225	15,169,875	13,739	7,603,113	22,772,988	308	1	3	4
	GOTA	112	17,040,265		5,396,531	22,436,796	130	1		1
10/13/2005	MagDes	719,456	2,418,125	100,859	226,333	2,644,458	3	82	6	88
	WS3D	140,575	5,079,210	196,665	2,862,360	7,941,570	26	20	12	32
	HaunCast	137,750	11,433,969	21,225	18,518,072	29,952,041	242	9	5	14
	AOTD	41,529	7,322,936			7,322,936	37	18		18
	SpaceSta	23,234	63,672,970	38,802	26,491,034	90,175,943	183	5	7	12
	Galapago	4,825	15,184,999	5,229	7,608,342	22,794,499	309	3	3	6
	AlienAdv	3,000	4,946,591	9,000	15,030,481	19,977,072	321	2	7	9
	E3D	2,600	7,126,930	6,800	32,777,916	39,904,846	346	1	7	8
	Trex	1,059	52,022,756	92,423	40,096,509	92,119,264	361	1	8	9
	GOTA	606	17,040,871		5,396,531	22,437,402	131	1		1
10/20/2005	MagDes	573,663	2,635,177	70,923	297,256	3,293,614	4	74	6	80
	WS3D	185,769	5,264,979	195,653	3,058,013	8,322,992	27	20	12	32
	HaunCast	149,277	11,583,246	22,389	18,540,461	30,123,707	243	9	5	14
	AOTD	38,126	7,361,062			7,361,062	38	18		18
	SpaceSta	23,923	63,771,157	94,129	26,585,163	90,366,876	184	6	7	13
	AlienAdv	3,155	4,949,746	8,859	15,039,340	19,989,086	322	2	7	9
	E3D	2,555	7,129,485	6,565	32,784,481	39,913,966	347	1	7	8
	Galapago	1,644	15,186,644	4,638	7,612,980	22,800,559	310	2	3	5
10/27/2005	MagDes	538,899	3,177,151	83,242	380,498	3,808,796	5	73	6	79
	HaunCast	228,339	11,811,585	27,721	18,568,182	30,379,767	244	10	9	19
	WS3D	186,456	5,451,435	198,288	3,256,301	8,707,736	28	20	16	36
	AOTD	38,742	7,399,804			7,399,804	39	18		18
	AR	34,590	10,535,701	18,400	6,835,290	17,370,991	156	11	9	20
	Pulse	27,360	9,691,307	15,400	5,019,176	14,710,483	157	6	4	10
	SpaceSta	14,729	63,783,112	25,054	26,610,217	90,399,989	185	5	7	12
	Galapago	10,886	15,198,902	9,381	7,622,361	22,833,882	311	3	3	6
	AlienAdv	3,000	4,952,746	8,400	15,047,740	20,000,486	323	2	7	9
	E3D	2,475	7,131,960	6,400	32,790,881	39,922,841	348	1	7	8



# Bookings: November 2005 by Film

## 864 bookings of 98 films in 273 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>ABVI</b>	Furukawa	5/28/05	11/27/05		London ONT	4/1/05	3/31/06		Chantilly	12/10/04	12/10/06
	Osaka Sun	9/1/05	11/18/05		New York AMNH	4/15/05			Charlotte	5/15/05	11/17/05
	Saitama Omi	6/4/05	11/23/05		Shanghai Dome	10/1/05	9/10/06		Corpus Christi	2/3/05	2/3/06
<b>AEK</b>	Dallas SP	11/24/05	5/27/06	<b>Bugs</b>	Albany GA	12/3/04	6/30/06		<b>Davenport</b>	<b>5/21/05</b>	<b>2/20/06</b>
	Davenport	8/5/05	1/12/06		Amneville	5/1/04	11/1/05		Dayton	12/3/04	12/3/06
<b>Africa</b>	Durban	9/24/05	6/2/06		Baltimore	5/27/05	6/23/06		Hampton	12/10/04	12/10/05
	Menlyn	6/16/05	12/31/05		Berlin CS	4/8/04	12/1/05		Harrisburg	4/30/05	11/17/05
	Nuremberg	12/15/01	12/05		Berlin Disc	10/18/03	11/1/05		Hastings	6/1/05	2/1/06
	Toronto OP	6/1/05	12/31/05		Bristol	3/18/03	3/06		<b>Huntsville</b>	<b>3/11/05</b>	<b>5/20/06</b>
<b>AIA3D</b>	Apple Valley Imx	10/7/05			Calgary SC	9/12/05	9/1/06		Hutchinson	5/20/05	2/28/06
	Kuwait City	2/19/05	2/18/06		Galveston	5/23/03	5/23/06		Little Rock	6/30/05	2/28/06
	Quebec	6/8/05	1/12/06		Glasgow	9/26/03	4/06		Memphis Pink	6/25/05	11/11/05
<b>AIRC</b>	Lucerne	9/16/05	11/30/05		Grand Rapids Cel	4/9/04	6/1/06		Myrtle Beach	3/1/05	3/1/06
	Tijuana	7/1/05	1/31/06		Kofu	7/16/05	1/9/06		Oklahoma City	10/21/05	3/20/06
	Victoria	9/13/05	3/31/06		Kuwait City	6/16/04	12/1/05		Pensacola	6/3/05	5/1/06
<b>AJ</b>	Sioux Falls	10/8/05	1/27/06		Los Angeles CSC	3/23/04	6/1/06		Regina	6/15/05	12/15/05
<b>Alamo</b>	San Antonio 2D				Mobile	9/28/05	3/28/06		Saint Augustine	5/21/05	11/10/05
<b>Alaska</b>	Berlin Disc	8/23/04			Moscow	9/30/04	9/30/06		Saint Louis SC	3/11/05	3/11/06
	Nuremberg	1/1/04	12/31/05		New Orleans	3/12/03	3/06		<b>Salt Lake City CP</b>	<b>5/20/05</b>	<b>12/20/05</b>
	Washington NMNH	1/14/05	11/7/05		Nuremberg	11/1/03	11/30/05		San Diego RHF	7/1/05	11/18/05
<b>ALBT</b>	Barcelona	11/27/03			Oulu	5/1/05	5/1/06		Seattle PSC 1	12/26/04	12/26/05
	Karlshamn	2/1/05	2/28/06		Prague CC	4/15/05	12/1/05		Shreveport	3/12/05	11/15/05
	Louisville SC	10/1/05	5/31/06		Regina	4/1/05	12/1/05		Singapore SC	9/3/05	3/3/06
	Speyer Imax	9/18/03			Saint Louis SC	9/30/05	1/30/06		Spokane	4/29/05	4/28/06
	Sydney WBS	3/6/03	12/31/05		San Diego NHM	5/28/05	1/3/06		<b>Sydney WBS</b>	<b>8/12/05</b>	<b>2/28/06</b>
	Toronto OP	6/1/05	12/31/05		Seattle PSC 2	12/27/03	12/1/05		Taipei MCRC	1/1/05	1/1/06
<b>AlienAdv</b>	Glasgow	3/1/05	12/31/05		Sendai CSC	9/4/05	11/20/05		Washington NASM	3/11/05	3/11/06
	London BFI	7/23/05	11/30/05		Tampa Reg	9/30/05	5/20/06	<b>Flyers</b>	Warner Robins	7/92	
<b>Amazon</b>	<b>Atlanta FMNH</b>	<b>2/11/05</b>	<b>3/1/06</b>	<b>CATCF</b>	Washington NMNH	3/14/03	3/06	<b>FOK</b>	Kuwait City	4/17/00	4/06
	Barcelona	7/1/05	6/30/06		Sudbury	10/1/05	12/31/05		<b>Shreveport</b>	<b>9/1/05</b>	<b>3/10/06</b>
	<b>Boston MOS</b>	<b>2/1/05</b>	<b>3/1/06</b>	<b>CM</b>	Birmingham AL	5/14/05	11/23/05	<b>FON</b>	Albany GA	9/1/05	2/28/06
	Charleston SC	9/14/05	9/13/06	<b>CRA</b>	Laie	1/26/05	1/06		Appleton	7/15/05	11/30/05
	Nuremberg	11/4/04	11/3/05		Las Palmas	12/1/04	11/30/05		Baltimore	11/5/04	6/30/06
<b>AOTC</b>	<b>Col Springs Cmk</b>	<b>8/19/05</b>	<b>11/24/05</b>		Lucerne	9/16/05	9/15/06		Barcelona	7/22/05	1/30/06
	<b>Halifax</b>	<b>7/19/05</b>	<b>12/31/05</b>		Mobile	5/1/05	4/30/06		Berlin Disc	9/1/05	8/31/06
	<b>Quebec</b>	<b>6/9/05</b>	<b>11/24/05</b>		Paris Geo	2/4/05	2/3/06		Birmingham AL	1/1/05	11/30/05
<b>AOTD</b>	Boston NEA	1/28/05	1/26/06		Raleigh Exp	5/5/05	1/10/06		Boston MOS	5/28/04	
	<b>Fort Worth</b>	<b>1/28/05</b>	<b>2/3/06</b>		Stockholm	9/16/05	11/24/05		Branson	5/23/05	4/30/06
	<b>Garden City</b>	<b>5/6/05</b>	<b>12/31/05</b>		Victoria	6/17/05	6/16/06		Calgary SC	3/20/05	2/20/06
	<b>Indianapolis Imx</b>	<b>8/19/05</b>	<b>11/24/05</b>		Yellowstone	6/1/05	11/1/05		Charlotte	2/11/05	6/30/06
	<b>Lehi</b>	<b>6/17/05</b>	<b>3/11/06</b>	<b>CV</b>	<b>Vancouver SW</b>	<b>7/1/05</b>	<b>1/2/06</b>		Cincinnati MC	10/2/04	6/30/06
	<b>Lubbock</b>	<b>7/29/05</b>	<b>1/6/06</b>	<b>Cyberwor</b>	Cedar Rapids	9/16/05	11/24/05		Copenhagen	9/27/04	11/30/05
	<b>Myrtle Beach</b>	<b>7/1/05</b>	<b>12/29/05</b>		<b>Kuala Lumpur Di</b>	<b>10/27/05</b>	<b>10/26/07</b>		<b>Davenport</b>	<b>3/1/05</b>	<b>12/31/05</b>
	Pittsburgh Cmk	7/14/05	12/05		Paris Gau	9/1/05	3/1/06		Detroit SC	4/30/05	12/31/05
	<b>San Antonio 3D</b>	<b>1/28/05</b>	<b>11/24/05</b>		Poitiers Imax 3D	2/1/01	1/06		Durban	4/1/05	12/31/05
	<b>Tallahassee</b>	<b>8/19/05</b>	<b>2/1/06</b>		<b>Poznan CC</b>	<b>9/9/05</b>	<b>9/8/06</b>		Dwingeloo	6/1/05	5/30/06
<b>Apollo13</b>	Hutchinson	2/1/05	1/31/06		Shanghai 3D	5/1/05	4/30/06		Edmonton Ody	7/1/04	
<b>AR</b>	Barcelona	3/3/05	3/3/06	<b>DIS</b>	Dallas SP	9/23/05	2/11/06		Fort Lauderdale	9/13/04	12/31/05
	Birmingham AL	9/3/05			London ONT	4/15/05	11/30/05		Fort Worth	5/28/04	5/30/06
	Chantilly	12/15/03	12/31/05	<b>Dolphins</b>	Hyderabad	8/15/05	8/14/06		Hague	2/1/05	1/31/06
	<b>Charleston WV</b>	<b>11/12/05</b>	<b>1/1/06</b>	<b>E3D</b>	Glasgow	6/25/04	12/31/05		Hastings	3/7/05	12/31/05
	Davenport	7/1/05	11/24/05		Moscow	7/1/05	6/30/06		Houston MNS	3/6/05	5/26/06
	Duluth	10/1/05	12/31/05	<b>EMSH</b>	Castle Rock	3/92			Hutchinson	2/2/05	5/31/06
	<b>Hastings</b>	<b>10/8/05</b>	<b>12/5/05</b>	<b>Everest</b>	<b>Albuquerque</b>	<b>11/15/05</b>	<b>6/15/06</b>		Indianapolis Imx	3/18/05	2/28/06
	Karlshamn	9/1/04	6/06		Ankara AFM	12/31/04	12/30/05		Jakarta	11/1/05	10/30/06
	Killeen	5/1/05	1/31/06		Dearborn	1/2/05	1/1/06		Louisville SC	6/1/05	1/15/06
	Leon Exp	6/1/05	1/1/06		Malaga Yel	4/29/05	4/28/06		Lucerne	2/15/05	1/30/06
	Madrid	3/3/05	3/3/06		Taipei WVC	11/19/04	11/18/05		Melbourne MV	2/15/05	6/30/06
	Monterrey Cin	10/22/05	4/30/06	<b>Extreme</b>	Berlin Disc	5/2/00	12/05		Mobile	5/1/05	11/30/05
	Omaha Zoo	9/1/05	2/28/06	<b>FightPil</b>	Alamogordo	10/1/05	8/1/06		Nanchang	11/15/05	11/30/06
	Sudbury	5/2/05	1/15/06		Albuquerque	9/5/05	3/5/06		Oakland	1/7/05	7/30/06
	<b>Valencia Spn</b>	<b>9/15/04</b>	<b>6/14/06</b>		Austin	5/21/05			Paris Geo	4/13/05	4/13/06
<b>Bears</b>	Stockholm	12/3/04	12/3/05		Baltimore	7/8/05	5/31/06		Phoenix ASC	11/15/04	12/31/05
<b>Beavers</b>	Houston MNS	6/1/05	5/31/06		Boston MOS	9/8/05	3/8/06		<b>Pittsburgh CSC</b>	<b>9/3/04</b>	<b>6/30/06</b>

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Galapago	Richmond SMV	9/18/04	6/30/06	Grand Rapids Cel	Grand Rapids Cel	11/18/05	2/06	FORT WORTH	Fort Worth	9/1/03	6/30/06
	Rochester MSC	4/1/05	6/15/06		Guadalajara Cin	11/18/05	2/06		Garden City	9/1/04	12/31/05
	Saint Louis SC	9/17/04	12/31/05		Halifax	11/18/05	2/06		Grand Rapids Cel	2/1/05	6/30/06
	San Jose CA	7/15/04	7/31/06		Hampton	11/18/05	2/06		Hastings	12/1/03	
	Spokane	8/20/04	12/31/05		Harrisburg	11/18/05	2/06		Houston MNS	6/5/05	12/31/06
	Stockholm	11/26/04	2/20/06		Hartford NA	11/18/05	2/06		Indianapolis Imx	9/1/03	12/31/05
	Sydney WBS	9/25/04	9/26/06		Houston Reg	11/18/05	2/06		Myrtle Beach	6/1/04	5/31/06
	Taichung ST	1/20/05	1/10/06		Irvine Reg	11/18/05	2/06		Norwalk	1/17/03	
	Taipei AM	1/1/05	12/30/05		Kansas City AMC	11/18/05	2/06		Omaha Zoo	12/1/03	12/31/05
	Tijuana	10/1/05	3/31/06		King of Prussia Reg	11/18/05	2/06		Portland	8/16/02	8/06
GC	Tokorozawa	10/1/05	12/30/05	Langley FP	Langley FP	11/18/05	2/06	LOLL LS	Raleigh Exp	1/15/05	5/30/06
	Toronto OSC	6/4/04			Lansing Cel	11/18/05	2/06		Saint Augustine	9/4/04	1/31/06
	West Nyack Imx	8/15/05	11/30/05		Lincolnshire Reg	11/18/05	2/06		Saint Louis Arch	5/29/04	
	Ahmedabad	4/1/05	3/31/06		Los Angeles Loe	11/18/05	2/06		Saint Paul	10/7/03	6/30/06
	Guayaquil	11/15/03	11/15/05		Los Angeles NA	11/18/05	2/06		San Antonio 2D	8/18/05	1/31/06
	Moscow	10/24/05	10/23/06		Louisville NA	11/18/05	2/06		San Diego RHF	8/2/02	9/06
	New York AMNH	10/17/05	2/17/06		Malaga Yel	11/25/05	2/3/06		Shreveport	9/7/04	6/30/06
	Prague CC	2/10/05	2/9/06		Mexico City Cin	11/18/05	2/06		Sioux Falls	10/1/04	5/31/06
	San Antonio 3D	8/15/05	11/23/05		Mississauga FP	11/18/05	2/06		Syracuse	12/1/04	11/30/05
	Taipei MCRC	7/1/05	6/30/06		Monterrey Cin	11/18/05	2/06		Tulsa Cmk	4/22/05	4/22/06
GF	Appleton	8/19/05	12/31/05	Montreal FP	Montreal FP	11/18/05	2/06	M3Dcc MagDes	Yellowstone	6/15/02	12/31/05
	Atlanta FMNH	10/1/05	4/1/06		Nashville Reg	11/18/05	2/06		Loch Lomond	7/24/02	
	Berlin Disc	10/1/04	12/31/05		Natick JF	11/18/05	2/06		Appleton	10/15/05	2/15/06
	Bradford	11/12/04	12/31/05		New Delhi Aer	11/18/05	2/3/06		Athens Eug	11/27/04	11/26/05
	Dhaka	9/26/05	10/3/06		New Rochelle Reg	11/18/05	2/06		Des Moines	5/14/05	2/20/06
	Grand Canyon	11/1/99	12/05		New York Loe	11/18/05	2/06		Lehi	2/21/05	12/31/05
	Harbin	1/1/05	2/28/06		Ontario Reg	11/18/05	2/06		Parker	3/1/05	2/28/06
	Hartberg	9/6/03	9/30/06		Oviedo Yel	11/25/05	2/3/06		Stockholm	2/18/05	1/31/06
	Houston MNS	6/1/05	9/30/06		Philadelphia	11/18/05	2/06		Amsterdam PN	10/6/05	11/22/05
	Lucerne	5/1/05	8/31/06		Phoenix AMC	11/18/05	2/06		Apple Valley Imx	9/23/05	11/13/05
GN	Menlyn	9/16/05	9/15/06	Pittsburgh Cmk	Pittsburgh Cmk	11/18/05	2/06	CATHEDRAL CITY	Atlantic City	9/23/05	11/13/05
	Nanchang	3/1/04	11/15/05		Pittsburgh CSC	11/18/05	2/06		Austin	9/23/05	3/22/06
	Nuremberg	12/1/02	12/31/05		Raleigh Exp	11/18/05	2/06		Boise Reg	9/23/05	11/13/05
	Penrith	7/16/05	7/15/06		Reading JF	11/18/05	2/06		Boston NEA	9/23/05	11/13/05
	Speyer Imax	1/1/04	12/31/05		Richmond FP	11/18/05	2/06		Bradford	9/23/05	9/22/06
	Stockholm	3/1/04	12/31/05		Rochester Cmk	11/18/05	2/06		Buffalo Reg	9/23/05	11/13/05
	Valencia Spn	4/16/04	2/2/06		Saint Louis Weh	11/18/05	2/06		Buford Reg	9/23/05	11/13/05
	Sudbury	3/1/03	3/31/07		San Antonio 2D	11/18/05	2/06		Calgary FP	9/23/05	11/13/05
	Saint Felicien	4/05	12/05		San Francisco Loe	11/18/05	2/06		Cathedral City	9/23/05	11/13/05
	Saint Louis SC	11/16/05	4/11/06		San Jose CA	11/18/05	2/06		Cedar Rapids	11/23/05	4/2/06
GOTA	Atlantic City	9/30/05	11/30/05	Sandy	Sandy	11/18/05	2/06		Charleston SC	9/23/05	12/31/06
	Galveston	3/1/04	11/6/05		Seattle PSC 1	11/18/05	2/06		Chicago Imx	9/23/05	11/13/05
	Gurnee	10/1/05	11/30/05		Spokane	11/18/05	2/06		Chicago MSI	9/23/05	3/22/06
	Kuala Lumpur Di	5/19/05	6/20/06		Taipei WVC	11/18/05	2/06		Cincinnati MC	9/23/05	3/3/06
	London BFI	12/1/01	12/05		Tampa Reg	11/18/05	2/06		Cincinnati NA	9/23/05	11/13/05
	Melbourne MV	9/13/01	12/05		Toronto FP	11/18/05	2/06		Col Springs Cmk	9/23/05	11/13/05
	Sydney WBS	9/20/01	12/05		Tulsa Cmk	11/18/05	2/06		Columbus AMC	9/23/05	11/13/05
	Vienna LFC	3/26/04	11/16/05		Valencia Reg	11/18/05	2/06		Cuernavaca Cmx	10/14/05	2/1/06
	Philadelphia	10/1/05	4/30/06		Vaughan FP	11/18/05	2/06		Dallas Cmk	9/23/05	11/13/05
	Stockholm	11/30/01	12/05		West Nyack Imx	11/18/05	2/06		Davenport	11/25/05	6/15/06
HB	San Simeon	8/17/96		White Plains NA	White Plains NA	11/18/05	2/06	DEARBORN	Dearborn	9/23/05	11/13/05
	Berlin Disc	4/1/02			Woodridge Cmk	11/18/05	2/06		Denver CC Reg	9/23/05	11/13/05
	Apple Valley Imx	11/18/05	2/06	IOTS	Kansas City Zoo	6/18/05	11/23/05		Detroit AMC	9/23/05	11/13/05
	Atlantic City	11/18/05	2/06		Norwalk	10/7/05	1/19/06		Detroit SC	9/23/05	5/15/06
	Boise Reg	11/18/05	2/06		Ankara AFM	11/15/04	11/14/05		Dublin Reg	9/23/05	11/13/05
	Buffalo Reg	11/18/05	2/06		Bratislava	4/7/05	3/14/07		Edmonton FP	9/23/05	11/13/05
	Buford Reg	11/18/05	2/06		Poznan CC	6/1/05	5/31/06		Evansville Sho	9/23/05	11/13/05
	Calgary FP	11/18/05	2/06		Salt Lake City CP	7/1/05	6/30/06		Fort Lauderdale	9/23/05	12/31/06
	Cathedral City	11/18/05	2/06		Syracuse	10/19/05			Garden City	9/23/05	3/22/06
	Charleston SC	11/18/05	2/06	JGWC	Winnipeg Imx	7/1/05	12/1/05		Grand Rapids Cel	9/23/05	11/13/05
HCBTD	Chicago Imx	11/18/05	2/06		Baton Rouge	9/1/05	2/28/06	JIAC	Halifax	9/23/05	11/13/05
	Cincinnati NA	11/18/05	2/06		Pitea	3/1/05	8/31/06		Hampton	9/23/05	11/13/05
	Col Springs Cmk	11/18/05	2/06		Taipei AM	9/1/05	9/28/06		Hartford NA	9/23/05	11/13/05
	Columbus AMC	11/18/05	2/06		Hong Kong	8/1/05	1/31/06		Houston Reg	9/23/05	11/13/05
	Cuernavaca Cmx	11/18/05	2/06		Nuremberg	4/1/04	12/31/05		Hull	9/23/05	3/31/06
	Dallas Cmk	11/18/05	2/06		Alamogordo	7/1/05	12/31/05		Huntsville	11/23/05	11/22/06
	Dearborn	11/18/05	2/06		Appleton	3/12/05	6/30/06		Hutchinson	9/23/05	3/22/06
	Denver CC Reg	11/18/05	2/06		Baton Rouge	1/1/05	6/30/06		Indianapolis Imx	9/23/05	3/22/06
	Detroit AMC	11/18/05	2/06		Boston MOS	9/28/02	6/30/06		Irvine Reg	9/23/05	11/13/05
	Dublin Reg	11/18/05	2/06	Kilimanj	Branson	5/3/02	4/30/06		Kansas City AMC	9/23/05	11/13/05
HPGOF	Duluth	11/18/05	2/06		Cincinnati MC	10/1/03	6/30/06		King of Prussia Reg	9/23/05	11/13/05
	Edmonton FP	11/18/05	2/06		Copenhagen	9/1/05	6/30/06		KSC 2	9/23/05	
	Evansville Sho	11/18/05	2/06		Corpus Christi	1/1/03	12/31/05		Langley FP	9/23/05	11/13/05
	Fort Lauderdale	11/18/05	2/06		Dearborn	9/1/04	8/31/06		Lansing Cel	9/23/05	11/13/05
	Glasgow	11/18/05	2/06		Fort Lauderdale	9/26/04	6/30/06		Las Vegas Bre	9/23/05	11/13/05

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Lincolnshire Reg	9/23/05	11/13/05		Melbourne MV	3/1/05	12/31/05	<b>OO</b>	<b>Chicago MSI</b>	<b>9/12/05</b>	<b>2/10/06</b>
	Little Rock	11/23/05	5/24/06		<b>Norwalk</b>	<b>3/11/00</b>	<b>1/06</b>		<b>Cincinnati MC</b>	<b>11/12/05</b>	<b>3/6/06</b>
	London BFI	9/23/05	9/22/06		Nuremberg	1/3/03	12/31/05		<b>Corsicana</b>	<b>11/5/05</b>	<b>4/29/06</b>
	London SM	9/23/05	9/22/06		<b>Oakland</b>	<b>12/17/04</b>	<b>9/30/06</b>		Jackson MS	10/23/05	11/15/06
	Los Angeles CSC	9/23/05	6/22/06		Portland	11/2/01	6/06		Rochester MSC	10/18/05	6/30/06
	Los Angeles Loe	9/23/05	11/13/05		Rochester Cmk	9/1/05	11/30/05		San Diego NHM	3/31/01	12/05
	Los Angeles NA	9/23/05	11/13/05		Sacramento Imx	1/1/03	12/31/05	<b>OW3D</b>	Tijuana	10/18/01	12/31/05
	Louisville NA	9/23/05	11/13/05		San Diego RHF	11/1/01	9/06		Berlin CS	6/5/03	12/31/05
	Manchester UCI	9/23/05	11/13/05		Sioux Falls	12/1/03	5/31/06		Berlin Disc	6/12/03	12/31/05
	Melbourne MV	10/20/05			Speyer Imax	2/1/01	12/05		Bratislava	8/1/03	12/31/05
	Mexico City Cin	10/14/05	11/17/05		Sydney WBS	10/1/02	12/05		Eilat Epic	4/4/04	12/31/05
	Mississauga FP	9/23/05	11/13/05		Toronto OP	7/1/04	12/31/05		Galveston	3/1/03	12/31/05
	Montreal FP	9/23/05	11/13/05		Winnipeg Imx	8/1/05	6/30/06		Malta	3/23/05	12/31/05
	<b>Myrtle Beach</b>	<b>11/4/05</b>	<b>12/31/05</b>	<b>MOF</b>	Pensacola	11/8/96			Melbourne MV	2/1/04	12/31/05
	Nashville Reg	9/23/05	11/13/05	<b>MOTM</b>	Mobile	12/04	1/06		Moscow	10/9/04	12/31/05
	Natick JF	9/23/05	11/13/05	<b>MOTN</b>	Atlanta FMNH	7/30/05	4/30/06		New Orleans	1/1/04	12/31/05
	New Rochelle Reg	9/23/05	11/13/05		Barcelona	3/2/05	3/1/06		Sydney WBS	7/1/04	12/31/05
	New York Loe	9/23/05	11/13/05		Branson	3/18/05	12/31/05		Vienna LFC	7/1/05	11/16/05
	Ontario Reg	9/23/05	11/13/05		Cathedral City	3/11/05	12/31/05	<b>Ozarks</b>	Branson	1/93	12/05
	Paris Gau	9/28/05	11/29/05		Cedar Rapids	3/1/05	12/31/05	<b>PolarExp</b>	<b>Apple Valley Imx</b>	<b>11/23/05</b>	<b>1/06</b>
	Philadelphia	9/23/05	3/22/06		Copenhagen	5/15/05	1/30/06		<b>Atlantic City</b>	<b>11/23/05</b>	<b>1/06</b>
	Phoenix AMC	9/23/05	11/13/05		Fort Worth	3/4/05	12/31/05		<b>Austin</b>	<b>11/23/05</b>	<b>1/06</b>
	Pittsburgh Cmk	9/23/05	11/13/05		Hague	4/25/05	1/30/06		<b>Barcelona</b>	<b>11/23/05</b>	<b>1/06</b>
	Pittsburgh CSC	9/23/05			Harrisburg	9/10/05	9/9/06		<b>Birmingham UK</b>	<b>11/23/05</b>	<b>1/06</b>
	Portland	9/23/05	3/22/06		Houston MNS	10/1/05	9/30/06		<b>Boston NEA</b>	<b>11/23/05</b>	<b>1/06</b>
	Providence Imx	9/23/05	3/22/06		Hull	4/1/05	1/30/06		<b>Bratislava</b>	<b>11/23/05</b>	<b>1/06</b>
	Quebec	9/23/05	3/22/06		Kansas City Zoo	4/16/05	1/30/06		<b>Bristol</b>	<b>11/23/05</b>	<b>1/06</b>
	Raleigh Exp	9/23/05	6/30/06		Lucerne	5/26/05	1/30/06		<b>Buffalo Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Reading JF	9/23/05	11/13/05		Madrid	3/3/05	3/2/06		<b>Buford Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Richmond FP	9/23/05	11/13/05		Memphis Pink	3/5/05	11/11/05		<b>Calgary FP</b>	<b>11/23/05</b>	<b>1/06</b>
	Rochester Cmk	9/23/05	11/11/05		Milwaukee	3/4/05	12/31/05		<b>Cedar Rapids</b>	<b>11/23/05</b>	<b>1/06</b>
	Sacramento Imx	9/23/05	3/22/06		Montreal SC	4/8/05	1/30/06		<b>Charleston SC</b>	<b>11/23/05</b>	<b>1/06</b>
	<b>Saint Augustine</b>	<b>11/26/05</b>	<b>7/30/06</b>		Norwalk	4/15/05	1/30/06		<b>Chattanooga</b>	<b>11/23/05</b>	<b>1/06</b>
	Salt Lake City CP	9/23/05	3/22/06		Oklahoma City	6/10/05	3/06		<b>Chicago Imx</b>	<b>11/23/05</b>	<b>1/06</b>
	San Francisco Loe	9/23/05	11/13/05		Oviedo Yel	5/27/05			<b>Cincinnati NA</b>	<b>11/23/05</b>	<b>1/06</b>
	San Jose CA	9/23/05	11/13/05		Pittsburgh CSC	6/10/05	1/30/06		<b>Columbus AMC</b>	<b>11/23/05</b>	<b>1/06</b>
	Sandy	9/23/05	11/13/05		Portland	3/3/05	12/31/05		<b>Dallas Cmk</b>	<b>11/23/05</b>	<b>1/06</b>
	Seattle PSC 2	9/23/05	11/13/05		Saint Augustine	5/5/05	1/30/06		<b>Davenport</b>	<b>11/23/05</b>	<b>1/06</b>
	Shreveport	11/25/05	5/24/06		Saint Louis SC	10/10/05	7/10/06		<b>Dearborn</b>	<b>11/23/05</b>	<b>1/06</b>
	Spokane	9/23/05	11/13/05		Saint Paul	10/10/05	7/10/06		<b>Denver CC Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Sydney WBS	10/20/05			<b>San Diego RHF</b>	<b>2/18/05</b>	<b>2/16/06</b>		<b>Des Moines</b>	<b>11/23/05</b>	<b>1/06</b>
	Tallahassee	11/23/05	5/24/06		San Jose CA	4/15/05	1/30/06		<b>Dublin Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Tampa Reg	9/23/05	11/13/05		Singapore SC	4/1/05	1/30/06		<b>Evansville Sho</b>	<b>11/23/05</b>	<b>1/06</b>
	Tempe Imx	9/23/05	3/22/06		Speyer IMAX	4/15/05	1/30/06		<b>Fort Lauderdale</b>	<b>11/23/05</b>	<b>1/06</b>
	Toronto FP	9/23/05	11/13/05		Spokane	2/17/05	2/06		<b>Fort Worth</b>	<b>11/23/05</b>	<b>1/06</b>
	Tulsa Cmk	9/23/05	11/13/05		Stockholm	5/1/05	1/30/06		<b>Grand Rapids Cel</b>	<b>11/23/05</b>	<b>1/06</b>
	Valencia Reg	9/23/05	11/13/05		Sudbury	9/30/05	6/30/06		<b>Guadalajara Cin</b>	<b>11/23/05</b>	<b>1/06</b>
	Vancouver Imx	9/23/05	3/22/06		Syracuse	5/7/05	1/30/06		<b>Guayaquil</b>	<b>11/23/05</b>	<b>1/06</b>
	Vaughan FP	9/23/05	11/13/05		Tempe Imx	3/11/05	12/31/05		<b>Halifax</b>	<b>11/23/05</b>	<b>1/06</b>
	Washington NASM	9/23/05			Toronto OSC	10/10/05	7/10/06		<b>Hampton</b>	<b>11/23/05</b>	<b>1/06</b>
	West Nyack Imx	9/23/05	11/13/05		Valencia Spn	2/3/05	2/2/06		<b>Houston Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	White Plains NA	9/23/05	11/13/05		Vancouver SW	3/15/05	12/31/05		<b>Indianapolis Imx</b>	<b>11/23/05</b>	<b>1/06</b>
	Winnipeg Imx	11/23/05	5/22/06		Vienna LFC	3/25/05	11/16/05		<b>Irvine Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Woodridge Cmk	9/23/05	11/13/05	<b>MysticInd</b>	Bradford	2/21/05	11/30/05		<b>Kansas City AMC</b>	<b>11/23/05</b>	<b>1/06</b>
<b>MJTMM</b>	<b>Pitea</b>	<b>3/31/05</b>	<b>12/15/05</b>		Bristol	10/1/05	12/31/05		<b>Katowice CC</b>	<b>11/23/05</b>	<b>1/06</b>
<b>MOE</b>	Atlantic City	9/23/05	6/30/06		Denver CC Reg	9/23/05	6/15/06		<b>King of Prussia Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Barcelona	5/1/03	12/31/05		<b>Des Moines</b>	<b>10/10/05</b>	<b>11/20/05</b>		<b>Lansing Cel</b>	<b>11/23/05</b>	<b>1/06</b>
	Berlin Disc	10/1/04	12/31/05		Edmonton Ody	10/1/05	4/1/06		<b>Las Vegas Bre</b>	<b>11/23/05</b>	<b>1/06</b>
	Boston MOS	6/16/01			Orlando SC	9/23/05	2/28/06		<b>Lincolnshire Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Bradford	4/1/03			San Diego RHF	10/14/05	2/28/06		<b>London BFI</b>	<b>11/23/05</b>	<b>1/06</b>
	Chicago Imx	8/28/05	11/18/05	<b>NASCAR</b>	Cleveland	9/30/05	1/6/06		<b>London SM</b>	<b>11/23/05</b>	<b>1/06</b>
	<b>Cincinnati MC</b>	<b>5/1/03</b>	<b>12/31/06</b>		Daytona Beach	4/04			<b>Los Angeles Loe</b>	<b>11/23/05</b>	<b>1/22/06</b>
	Cocoa	4/16/03	12/31/05		Des Moines	7/1/05	12/31/05		<b>Louisville NA</b>	<b>11/23/05</b>	<b>1/06</b>
	Copenhagen	6/1/03	12/31/05		<b>Fort Worth</b>	<b>10/1/05</b>	<b>4/1/06</b>		<b>Madrid</b>	<b>11/23/05</b>	<b>1/06</b>
	Dwingeloo	5/15/04	5/30/06		Garden City	6/13/05	9/06		<b>Malaga Yel</b>	<b>11/4/05</b>	<b>1/22/06</b>
	Fort Lauderdale	5/25/02	12/05		Guayaquil	10/28/05	4/27/06		<b>Manchester UCI</b>	<b>11/23/05</b>	<b>1/06</b>
	Fort Worth	9/7/04	3/6/07		Hull	7/1/05	12/31/05		<b>Melbourne MV</b>	<b>11/23/05</b>	<b>1/06</b>
	Hague	10/14/04	12/31/05		Malaga Yel	7/22/05	5/14/06		<b>Mississauga FP</b>	<b>11/23/05</b>	<b>1/06</b>
	Hampton	8/1/05	7/31/06		Milwaukee	6/3/05	1/1/06		<b>Monterrey Cin</b>	<b>11/23/05</b>	<b>1/06</b>
	Kuala Lumpur Di	12/3/04	11/30/05		Pittsburgh Cmk	7/14/05	12/05		<b>Moscow</b>	<b>11/23/05</b>	<b>1/06</b>
	Langley FP	5/1/04			Syracuse	7/30/05	12/23/05		<b>Nashville Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	London BFI	4/1/02	1/30/06	<b>Niagara</b>	Jakarta	11/16/04	11/15/05		<b>Natick JF</b>	<b>11/23/05</b>	<b>1/06</b>
	Madrid	5/1/03	12/31/05		Lucknow	7/1/05	6/30/06		<b>New Rochelle Reg</b>	<b>11/23/05</b>	<b>1/06</b>
	Malta	4/15/03			Niagara	7/1/86			<b>New York Loe</b>	<b>11/23/05</b>	<b>1/06</b>
	Manchester UCI	7/1/02	6/06	<b>OnGuard</b>	Singapore DC	2/13/99			<b>Omaha Zoo</b>	<b>11/23/05</b>	<b>1/06</b>



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Ontario Reg	11/23/05	1/06	SOSPI	Kuwait City	6/15/05	11/2/05		Poznan CC	6/1/05	5/31/06
	Pittsburgh CSC	11/23/05	1/06	SpaceSta	Ankara AFM	10/1/05	9/30/06	TS	Paris Geo	6/22/05	
	Portland	11/23/05	1/06		Berlin CS	5/28/02	12/05	UX	Shreveport	7/1/05	1/20/06
	Providence Imx	11/23/05	1/06		Chantilly	9/1/05	8/31/06	Vikings	Regina	8/6/05	2/1/06
	Quebec	11/23/05	1/06		Huntsville	5/24/02	9/06		Columbus COSI	10/1/05	4/30/06
	Raleigh Exp	11/23/05	1/06		Hutchinson	6/1/02	6/07		Copenhagen	1/5/05	1/5/06
	Reading JF	11/23/05	1/06		Kitakyushu	4/1/05	4/6/06		Hastings	10/15/05	3/15/06
	Richmond SMV	11/23/05	1/06		London SM	5/28/02	4/06		Memphis Pink	11/12/05	3/3/06
	Sacramento Imx	11/23/05	1/06		Moscow	4/12/04	4/06		Myrtle Beach	5/1/05	4/30/06
	Saint Augustine	11/23/05	1/06		Oviedo Yel	4/15/05	4/14/06		Raleigh Exp	10/1/05	3/31/06
	Saint Louis Weh	11/23/05	1/06		Pittsburgh CSC	4/26/05	6/1/06		Salt Lake City CP	2/15/05	
	San Antonio 3D	11/23/05	1/06		Poitiers Imax 3D	2/1/05	3/31/06		Stockholm	9/16/05	8/15/06
	San Francisco Loe	11/23/05	1/06		Saint Augustine	2/18/05	11/22/05		Vancouver SW	9/23/05	3/06
	San Jose CA	11/23/05	1/06	SU	Toulouse	5/10/05	5/9/06	VOTDS	Vienna LFC	9/12/05	11/16/05
	Sandy	11/23/05	1/22/06		Chantilly	12/15/03	12/15/05		Alamogordo	7/1/05	6/30/06
	Seattle PSC 2	11/23/05	1/06		Dayton	9/27/02			Charlotte	4/1/05	2/15/06
	Sydney WBS	11/23/05	1/06		Menlyn	6/24/05	12/24/05		Fort Worth	4/1/05	12/31/05
	Tampa Reg	11/23/05	1/06		Reno Fleisch	7/1/05	1/31/06		Shanghai Dome	11/1/05	10/31/06
	Tempe Imx	11/23/05	1/06	SVTS	Amneville	11/19/05	1/15/06	Vulcania	Vulcania	2/22/02	
	Tulsa Cmk	11/23/05	1/06		Baltimore	11/18/05	1/2/06	WAMnv	Paris Geo	1/10/00	
	Vancouver Imx	11/23/05	1/06		Birmingham AL	11/25/05	12/31/05	Whales	Baton Rouge	3/1/04	
	Vaughan FP	11/23/05	1/06		Bradford	11/1/05	12/31/05		Berlin Disc	10/1/04	12/31/05
	Virginia Beach	11/23/05	1/06		Branson	11/11/05	1/1/06		Cocoa	7/1/02	12/05
	Washington NMNH	11/23/05	1/06		Bratislava	11/17/05	1/25/06		Durban	9/16/05	9/15/06
	West Nyack Imx	11/23/05	1/06		Chattanooga	11/23/05	1/5/06		Fort Lauderdale	6/1/04	5/31/06
	Woodridge Cmk	11/23/05	1/06		Cleveland	11/25/05	1/1/06		Hague	9/6/04	12/31/05
Pulse	Austin	7/23/05	11/23/05		Col Springs Cmk	11/25/05	1/2/06		Norwalk	1/1/03	12/31/05
	Charleston WV	7/30/05	1/28/06		Dallas SP	11/25/05	1/15/06		Phoenix ASC	3/5/05	1/31/06
	Tampa MOSI	5/22/05	12/31/05		Galveston	11/18/05	1/8/06		San Diego RHF	7/1/03	9/06
	Vantaa	2/15/05	2/15/06		Garden City	11/25/05	1/1/06		Spokane	3/15/04	12/31/06
Rheged	Penrith	7/1/00			Houston MNS	11/25/05	1/2/06		Virginia Beach	1/1/05	3/06
Roar	Columbus COSI	5/21/05	12/31/05		Hull	11/15/05	1/8/06	Wolves	Winnipeg Imx	8/1/05	6/30/06
	Garza Garcia	4/15/05	6/30/06		Hutchinson	11/13/05	1/2/06	WS3D	Richmond SMV	10/1/05	
	Hague	4/30/04	12/31/05		Kansas City Zoo	11/25/05	12/7/05		Apple Valley Imx	4/8/05	12/31/05
	London SM	5/1/05	4/30/06		Katowice CC	11/11/05	1/31/06		Atlantic City	5/13/05	5/06
	Lubbock	10/21/05	5/29/06		Kitakyushu	11/12/05	12/25/05		Berlin CS	6/30/05	
	Lucerne	11/29/05	10/31/06		Krakow CC	11/11/05	1/31/06		Berlin Disc	6/30/05	
	Nuremberg	5/12/05	12/31/05		Kuwait City	11/11/05	1/15/06		Birmingham UK	7/2/05	
	Paris Geo	6/22/05	6/21/06		London SM	10/31/05	1/5/06		Boston NEA	5/12/05	5/31/06
	Raleigh Exp	2/11/05	11/5/05		Louisville SC	11/15/05	1/2/06		Bradford	7/29/05	
	Rochester Cmk	10/8/05	8/31/06		Manchester UCI	10/14/05	1/2/06		Bristol	5/20/05	5/31/06
	Toronto OP	5/15/05	9/30/06		Memphis Pink	11/19/05	1/2/06		Chattanooga	5/27/05	5/31/06
ROF	Athens Eug	3/1/05	2/28/06		Montreal SC	11/1/05	1/8/06		Dallas Cmk	8/8/05	
RSATM	London BFI	9/1/05	12/1/05		Norwalk	11/25/05	12/31/05		Fort Lauderdale	4/28/05	4/30/06
SAA	Irvine Reg	9/16/05			Omaha Zoo	11/15/05	1/2/06		Galveston	9/2/05	9/30/06
	Penrith	7/1/05	7/31/06		Osaka Sun	11/19/05	12/30/05		Kansas City Sci	9/24/05	9/30/06
SacrPlan	Regina	5/1/05	12/31/06		Paris Gau	10/19/05	1/2/06		Kaohsiung	10/1/05	12/31/05
Sedona	Sedona	3/28/98	12/05		Pittsburgh Cmk	11/25/05	1/2/06		Katowice CC	10/14/05	4/30/06
Sharks3D	Amneville	3/24/05	3/24/06		Poznan CC	11/11/05	1/31/06		Krakow CC	10/14/05	4/30/06
	Berlin CS	3/24/05	3/24/06		Prague CC	11/17/05	1/31/06		Las Vegas Imx	5/25/05	5/06
	Berlin Disc	3/23/05	3/23/06		Quebec	11/25/05	1/2/06		Lehi	9/1/05	
	Boston NEA	3/24/05	3/24/06		Rochester Cmk	11/25/05	1/2/06		London BFI	5/20/05	5/31/06
	Chattanooga	3/4/05	3/4/06		Saint Louis Weh	11/25/05	1/1/06		London SM	5/20/05	5/31/06
	Chicago Imx	4/22/05	4/22/06		Salt Lake City CP	11/18/05	1/2/06		Los Angeles CSC	6/24/05	6/30/06
	Galveston	2/20/05	2/20/06		San Diego RHF	11/19/05	1/1/06		Melbourne MV	6/8/05	
	Katowice CC	9/9/05	9/9/06		Shreveport	11/5/05	1/2/06		Montreal SC	10/05	
	Krakow CC	9/9/05	9/9/06		Sudbury	11/26/05	12/30/05		Moscow	9/1/05	
	Las Vegas Imx	12/15/04	6/15/06		Tampa MOSI	11/18/05	1/2/06		Myrtle Beach	6/1/05	
	Melbourne MV	7/28/05	7/28/06		Tijuana	11/1/05	1/31/06		Natick JF	5/12/05	5/31/06
	Milwaukee	6/27/05	6/27/06		Warsaw CC	11/11/05	1/31/06		New Orleans	5/27/05	5/31/06
	Moscow	4/14/05	4/14/06	T90	Norwalk	11/20/98	12/05		New York Loe	4/29/05	4/30/06
	New Orleans	1/1/05	1/1/06	TBAA	Baton Rouge	5/24/03			Nuremberg	6/30/05	
	Nuremberg	3/24/05	3/24/06		Kuala Lumpur NP	8/1/04	12/31/05		Pittsburgh Cmk	8/8/05	
	Pittsburgh Cmk	7/14/05	7/14/06		Oakland	1/1/04	9/30/06		Reading JF	5/12/05	5/31/06
	Providence Imx	4/8/05	4/06		Texas				Sinsheim	6/30/05	
	Sacramento Imx	5/20/05	5/06	TF	Austin	5/3/03			Sydney WBS	8/8/05	
	Sydney WBS	5/5/05	5/5/06		Warner Robins	7/92			Vancouver Imx	4/8/05	
	Tulsa Cmk	8/26/05	8/26/06		Washington NASM	7/1/76			Virginia Beach	5/30/05	5/31/06
	Vancouver Imx	2/18/05	1/18/06	Trex	Dubai	6/22/05	6/21/06	YBS	Shreveport	11/5/05	7/6/06
	Veracruz	8/18/05	8/18/06		Fort Worth	5/28/05	9/5/06	Yell	Albuquerque	5/28/05	11/30/05
	Vienna LFC	7/1/05	11/16/05		Guadalajara Cin I	9/2/05	11/22/05		Yellowstone	4/1/03	12/05
	Virginia Beach	12/26/04	6/06		Istanbul AFM	7/1/05	6/30/06	ZC	Zion	5/24/94	
	Warsaw CC	9/9/05	9/9/06		Kitakyushu	7/16/05	11/11/05				
SOA	Dallas AA	2/26/99			Little Rock	9/1/05	11/23/05				
Solarmax	Richmond SMV	10/1/05			Malaga Yel	4/29/05	4/28/06				
					Norwalk	10/7/05	1/30/06				

# November 2005 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Galapago	4/1/05	3/31/06		Whales	10/1/04	12/31/05	Chattanooga	VOTDS	4/1/05	2/15/06
Alamogordo	FightPil	10/1/05	8/1/06		WS3D	6/30/05			<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	L&C	7/1/05	12/31/05	Birmingham AL	AR	9/3/05			Sharks3D	3/4/05	3/4/06
	VOTDS	7/1/05	6/30/06		CM	5/14/05	11/23/05		<b>SVTS</b>	<b>11/23/05</b>	<b>1/5/06</b>
Albany GA	Bugs	12/3/04	6/30/06		FON	1/1/05	11/30/05		WS3D	5/27/05	5/31/06
	FON	9/1/05	2/28/06		<b>SVTS</b>	<b>11/25/05</b>	<b>12/31/05</b>	Chicago Imx	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
Albuquerque	<b>Everest</b>	<b>11/15/05</b>	<b>6/15/06</b>	Birmingham UK	<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>		MagDes	9/23/05	11/13/05
	FightPil	9/5/05	3/5/06		WS3D	7/2/05			MOE	8/28/05	11/18/05
	Yell	5/28/05	11/30/05	Boise Reg	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
Amneville	Bugs	5/1/04	11/1/05		MagDes	9/23/05	11/13/05		Sharks3D	4/22/05	4/22/06
	Sharks3D	3/24/05	3/24/06	Boston MOS	<b>Amazon</b>	<b>2/1/05</b>	<b>3/1/06</b>	Chicago MSI	MagDes	9/23/05	3/22/06
	<b>SVTS</b>	<b>11/19/05</b>	<b>1/15/06</b>		FightPil	9/8/05	3/8/06		<b>OO</b>	<b>9/12/05</b>	<b>2/10/06</b>
Amsterdam PN	MagDes	10/6/05	11/22/05		FON	5/28/04		Cincinnati MC	FON	10/2/04	6/30/06
Ankara AFM	Everest	12/31/04	12/30/05		L&C	9/28/02	6/30/06		<b>L&amp;C</b>	<b>10/1/03</b>	<b>6/30/06</b>
	ITD	11/15/04	11/14/05		MOE	6/16/01			MagDes	9/23/05	3/3/06
	<b>SpaceSta</b>	<b>10/1/05</b>	<b>9/30/06</b>	Boston NEA	AOTD	1/28/05	1/26/06		<b>MOE</b>	<b>5/1/03</b>	<b>12/31/06</b>
Apple Valley Imx	Ala3D	10/7/05			MagDes	9/23/05	11/13/05		<b>OO</b>	<b>11/12/05</b>	<b>3/6/06</b>
	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Cincinnati NA	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	MagDes	9/23/05	11/13/05		Sharks3D	3/24/05	3/24/06		MagDes	9/23/05	11/13/05
	<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>		WS3D	5/12/05	5/31/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	WS3D	4/8/05	12/31/05	Bradford	GC	11/12/04	12/31/05	Cleveland	NASCAR	9/30/05	1/6/06
Appleton	FON	7/15/05	11/30/05		MagDes	9/23/05	9/22/06		<b>SVTS</b>	<b>11/25/05</b>	<b>1/1/06</b>
	GC	8/19/05	12/31/05		MOE	4/1/03		Cocoa	MOE	4/16/03	12/31/05
	L&C	3/12/05	6/30/06		MysticInd	2/21/05	11/30/05		Whales	7/1/02	12/05
	LS	10/15/05	2/15/06		<b>SVTS</b>	<b>11/1/05</b>	<b>12/31/05</b>	Col Springs Cmk	<b>AOTC</b>	<b>8/19/05</b>	<b>11/24/05</b>
Athens Eug	LS	11/27/04	11/26/05		WS3D	7/29/05			<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	ROF	3/1/05	2/28/06	Branson	FON	5/23/05	4/30/06		MagDes	9/23/05	11/13/05
Atlanta FMNH	<b>Amazon</b>	<b>2/11/05</b>	<b>3/1/06</b>		L&C	5/3/02	4/30/06		<b>SVTS</b>	<b>11/25/05</b>	<b>1/2/06</b>
	GC	10/1/05	4/1/06		MOTN	3/18/05	12/31/05	Columbus AMC	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	MOTN	7/30/05	4/30/06		Ozarks	1/93	12/05		MagDes	9/23/05	11/13/05
Atlantic City	HaunCast	9/30/05	11/30/05		<b>SVTS</b>	<b>11/11/05</b>	<b>1/1/06</b>		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>	Bratislava	ITD	4/7/05	3/14/07	Columbus COSI	Roar	5/21/05	12/31/05
	MagDes	9/23/05	11/13/05		OW3D	8/1/03	12/31/05		Vikings	10/1/05	4/30/06
	MOE	9/23/05	6/30/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Copenhagen	FON	9/27/04	11/30/05
	<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>		<b>SVTS</b>	<b>11/17/05</b>	<b>1/25/06</b>		L&C	9/1/05	6/30/06
	WS3D	5/13/05	5/06	Bristol	Bugs	3/18/03	3/06		MOE	6/1/03	12/31/05
Austin	FightPil	5/21/05			MysticInd	10/1/05	12/31/05		MOTN	5/15/05	1/30/06
	MagDes	9/23/05	3/22/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Corpus Christi	Vikings	1/5/05	1/5/06
	<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>		WS3D	5/20/05	5/31/06		FightPil	2/3/05	2/3/06
	Pulse	7/23/05	11/23/05	Buffalo Reg	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		L&C	1/1/03	12/31/05
	Texas	5/3/03			MagDes	9/23/05	11/13/05	Corsicana	<b>OO</b>	<b>11/5/05</b>	<b>4/29/06</b>
Baltimore	Bugs	5/27/05	6/23/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Cuernavaca Cmx	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	FightPil	7/8/05	5/31/06	Buford Reg	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		<b>MagDes</b>	<b>10/14/05</b>	<b>2/1/06</b>
	FON	11/5/04	6/30/06		MagDes	9/23/05	11/13/05	Dallas AA	SOA	2/26/99	
	<b>SVTS</b>	<b>11/18/05</b>	<b>1/2/06</b>		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Dallas Cmk	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
Barcelona	ALBT	11/27/03		Calgary FP	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		MagDes	9/23/05	11/13/05
	Amazon	7/1/05	6/30/06		MagDes	9/23/05	11/13/05		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	AR	3/3/05	3/3/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Dallas SP	WS3D	8/8/05	
	FON	7/22/05	1/30/06	Calgary SC	Bugs	9/12/05	9/1/06		AEK	11/24/05	5/27/06
	MOE	5/1/03	12/31/05		FON	3/20/05	2/20/06		DIS	9/23/05	2/11/06
	MOTN	3/2/05	3/1/06	Castle Rock	EMSH	3/92			<b>SVTS</b>	<b>11/25/05</b>	<b>1/15/06</b>
	<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Cathedral City	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>	Davenport	AEK	8/5/05	1/12/06
Baton Rouge	JAC	9/1/05	2/28/06		MagDes	9/23/05	11/13/05		AR	7/1/05	11/24/05
	L&C	1/1/05	6/30/06		MOTN	3/11/05	12/31/05		<b>FightPil</b>	<b>5/21/05</b>	<b>2/20/06</b>
	TBAA	5/24/03			Cyberwor	9/16/05	11/24/05		<b>FON</b>	<b>3/1/05</b>	<b>12/31/05</b>
	Whales	3/1/04		Cedar Rapids	MagDes	11/23/05	4/2/06		<b>MagDes</b>	<b>11/25/05</b>	<b>6/15/06</b>
Berlin CS	Bugs	4/8/04	12/1/05		MOTN	3/1/05	12/31/05		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	OW3D	6/5/03	12/31/05		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Dayton	FightPil	12/3/04	12/3/06
	Sharks3D	3/24/05	3/24/06	Chantilly	AR	12/15/03	12/31/05		SU	9/27/02	
	SpaceSta	5/28/02	12/05		FightPil	12/10/04	12/10/06	Daytona Beach	NASCAR	4/04	
	WS3D	6/30/05			<b>SpaceSta</b>	<b>9/1/05</b>	<b>8/31/06</b>	Dearborn	Everest	1/2/05	1/1/06
Berlin Disc	Alaska	8/23/04			SU	12/15/03	12/15/05		<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	Bugs	10/18/03	11/1/05	Charleston SC	Amazon	9/14/05	9/13/06		L&C	9/1/04	8/31/06
	Extreme	5/2/00	12/05		<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>		MagDes	9/23/05	11/13/05
	FON	9/1/05	8/31/06		MagDes	9/23/05	12/31/06		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	GC	10/1/04	12/31/05		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>	Denver CC Reg	<b>HPGOF</b>	<b>11/18/05</b>	<b>2/06</b>
	HH	4/1/02		Charleston WV	<b>AR</b>	<b>11/12/05</b>	<b>1/1/06</b>		MagDes	9/23/05	11/13/05
	MOE	10/1/04	12/31/05		Pulse	7/30/05	1/28/06		MysticInd	9/23/05	6/15/06
	OW3D	6/12/03	12/31/05	Charlotte	FightPil	5/15/05	11/17/05		<b>PolarExp</b>	<b>11/23/05</b>	<b>1/06</b>
	Sharks3D	3/23/05	3/23/06		FON	2/11/05	6/30/06	Des Moines	LS	5/14/05	2/20/06









## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
ABVI	Astro Boy versus IGZA	2005	SAR	PolarExp	Polar Express: An IMAX 3D Experience	2004	3D WB
AEK	Africa's Elephant Kingdom	1998	IMAX	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Africa	Africa: the Serengeti	1994	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
AIA3D	Adventures in Animation 3D	2004	3D WGBH	Roar	Roar: Lions of the Kalahari	2003	DCI
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SacrPlan	Sacred Planet	2004	BVP
ALBT	Australia: Land Beyond Time	2002	HMNS	Sedona	Sedona: The Spirit of Wonder	1998	unk
AlienAdv	Alien Adventure	1999	3D nWP	Sharks3D	Sharks 3D	2004	3D 3DEL
Amazon	Amazon	1997	MFF	SOA	Spirit of American	1999	unk
AOTC	Ark of the Covenant, The	dev	OM	Solarmax	Solarmax	2000	MSI
AOTD	Aliens of the Deep	2005	3D BVP	SOSPI	SOS Planet	2002	3D nWP
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SpaceSta	Space Station	2002	3D IMAX
AR	Adrenaline Rush	2002	GSF	SU	Straight Up: Helicopters in Action	2002	SKF
Bears	Bears	2001	PCI	SVTS	Santa Vs. The Snowman	2002	3D IMAX
Beavers	Beavers	1988	SLC	T90	Titanica (long)	1992	IMAX
Bugs	Bugs!	2003	3D SKF	TBAA	To Be An Astronaut	1992	DCI
CATCF	Charlie and the Chocolate Factory	2005	WB	Texas	Texas: The Big Picture	2003	TSHMF
CM	Country Music: The Spirit of America	2003	GSF	TF	To Fly!	1976	MFF
CRA	Coral Reef Adventure	2003	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
CV	Cosmic Voyage	1996	IMAX	TS	Top Speed	2003	MFF
Cyberwor	Cyberworld 3D	2000	3D IMAX	UX	Ultimate X	2002	BVP
DIS	Destiny in Space	1993	IMAX	Vikings	Vikings	2004	GSF
Dolphins	Dolphins	2000	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
E3D	Encounter in the Third Dimension	1999	3D nWP	Vulcania	Vulcania	2002	unk
EMSH	Eruption of Mount St. Helens	1980	DCI	WAMnv	Water and Man (new ver.)	2000	XL
Everest	Everest	1998	MFF	Whales	Whales	1996	DCI
Extreme	Extreme	1999	GSF	Wolves	Wolves	1999	PCI
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WS3D	Wild Safari 3D	2005	3D nWP
Flyers	Flyers	1982	MFF	YBS	Young Black Stallion	2003	BVP
FOK	Fires of Kuwait	1992	IMAX	Yell	Yellowstone	1994	DCI
FON	Forces of Nature: Natural Disasters	2004	DCI	ZC	Zion Canyon	1994	WCPI
Galapago	Galapagos	1999	3D IMAX				
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
GF	Gold Fever	1999	SKF				
GN	Great North	2000	BFI				
GOTA	Ghosts of the Abyss	2003	3D BVP				
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	DCI				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3Dcc	Misadventures in 3D (ColorCode)	2004	nWP				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	DCI				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				

### November 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
101	MagDes	7	MysticInd	2	FOK	1	LOLL
82	PolarExp	7	OO	2	HB	1	M3Dcc
75	HPGOF	6	ALBT	2	IOTS	1	MJTMM
47	FON	6	Cyberwor	2	JGWC	1	MOF
42	SVTS	5	Amazon	2	Kilimanj	1	MOTM
38	MOTN	5	Everest	2	SAA	1	OnGuard
35	WS3D	5	LS	2	TF	1	Ozarks
33	MOE	4	Africa	2	TS	1	Rheged
32	FightPil	4	Beavers	2	Yell	1	ROF
31	L&C	4	ITD	1	AJ	1	RSATM
26	Bugs	4	Pulse	1	Alamo	1	SacrPlan
25	Sharks3D	4	SU	1	Apollo13	1	Sedona
17	GC	4	VOTDS	1	Bears	1	SOA
15	AR	3	ABVI	1	CATCF	1	Solarmax
13	SpaceSta	3	AIA3D	1	CM	1	SOSPI
12	Whales	3	AIWC	1	CV	1	T90
11	NASCAR	3	Alaska	1	Dolphins	1	Texas
11	OW3D	3	AOTC	1	EMSH	1	UX
11	Roar	3	JIAC	1	Extreme	1	Vulcania
10	AOTD	3	Niagara	1	Flyers	1	WAMnv
10	Vikings	3	TBAA	1	GF	1	Wolves
9	CRA	2	AEK	1	GN	1	YBS
9	Trex	2	AlienAdv	1	GOTA	1	ZC
8	HaunCast	2	DIS	1	HCBTD		
7	Galapago	2	E3D	1	HH		



# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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# SHORTS

## Giant Screen Cinema Association

The Unification Committee working on merging the **Giant Screen Theater Association** and the **Large Format Cinema Association** proposes that the new organization's name be the **Giant Screen Cinema Association**. The committee notes that the word "cinema," to which some at the GSTA conference in Boston had objected (see *LF Examiner*, October 2005), means "both the theater where films are shown and the production of films as an industry," and that the new name "nicely combines two words from each of our current associations."

The mission statement presented at the Boston meeting is being put forward for the new association unchanged. GSTA or LFCA members who wish to comment on either the name or the mission statement may contact the committee by e-mail at [ekoster@lsc.org](mailto:ekoster@lsc.org) or [agellis@cinvest.com](mailto:agellis@cinvest.com).

The committee said in a statement that its other work is proceeding as planned. "By-laws for the new association are now being drafted by legal counsel in St. Louis, the membership fee structure and membership drive strategy are being finalized, [and] the optimal publishing activity for the new association is being explored."

The boards of the GSTA and LFCA will meet by teleconference in December to ratify the unification decision. Planning for the spring conference in Los Angeles and the fall conference in Galveston, TX, are also moving ahead.

## Potter 4 sets opening records

*Harry Potter and the Goblet of Fire: The IMAX Experience* opened in 66 IMAX theaters in North America on Nov. 18, grossing an estimated US\$2.9 million in its first three days. The 15/70 edition of the fourth film in the popular franchise broke records for best three-day weekend, highest per-screen average (\$44,400), and highest opening day (\$1.06 million), according to an **Imax Corporation** press release. Many theaters reported selling out

most of the weekend before the film opened, and strong second-weekend advance sales as well. Internationally, the film took in an estimated \$276,000 in nine theaters.

In conventional theaters *Goblet* took in \$102.3 million in 3,858 domestic theaters in its first weekend, and another \$85.5 million overseas, a new record for the *Harry Potter* series, and the fourth film to top \$100 million domestically in its opening weekend. (The others were *Spider-Man*, \$114.8M; *Star Wars, Episode III*, \$108.4M; and *Shrek 2*, \$108M.)



*A workman surveys the damage to the roof of the Museum of Discovery and Science in Fort Lauderdale caused by Hurricane Wilma.*

The film is set to open in 17 more IMAX theaters in the next few weeks, for a worldwide total of 92 screens. On Nov. 23, most commercial IMAX theaters showing *Harry Potter* will also start running the re-released *Polar Express* in 3D.

## Another storm hits Ft. Lauderdale

On Oct. 24, Hurricane Wilma, the 21<sup>st</sup> named storm and 12<sup>th</sup> hurricane of 2005, struck south Florida, causing severe damage to Palm Beach, Fort Lauderdale, and Miami, and the surrounding area. Two months earlier, Hurricane Katrina had passed just south of Fort Lauderdale with 80 mph (130 kph) winds, knocking down trees and power lines.

Wilma did far more damage, killing 25 people in Cuba, Haiti, Jamaica, and Mexico, and 35 in Florida.

Fort Lauderdale's **Museum of Discov-**

**ery and Science**, which had suffered no damage and was only closed for one day during Katrina, was more seriously affected by Wilma. According to president **Kim Cavendish**, "we lost the roof of the IMAX theater, the roof canopy over our Grand Atrium, [and] most of our exterior neon lighting and accents." She adds that there was damage to the balcony, exterior signage, and the Great Gravity Clock, the signature kinetic sculpture in the Atrium.

The museum was closed for a week, but opened as soon as power was restored. In early November, Cavendish told *LF Examiner*, "We have already had roofers do emergency work on the IMAX, so we have stopped the leaks and can operate safely. Though we have reopened, business is poor because so many people do not have power, aren't getting information, [and] can't get gas."

She concludes, "My key staff performed heroically to protect the building, the projection booth, and the aquaria and their inhabitants. I can't really estimate the damage yet. With the high deductibles we face in Florida for windstorm damage, this hurts!"

## Vienna IMAX closed

The IMAX Vienna theater in Austria closed on Nov. 15 after only three and a half years of operation. The operating company, **Large Format Cinema Management**, had not paid rent for more than a year, according to a spokesperson for the landlord, the Federal Real Estate Company (Bundesimmobiliengesellschaft, or BIG), as quoted in local press reports. When efforts to find another management company failed, the theater was closed, and some 50 employees were laid off.

LFC managing director **Gottfried Lutz** told Viennese media that a shortage of LF films had led to a decline in attendance. In 2004 the theater drew 540,000 visitors. Last summer management attempted to boost business by repositioning the theater to attract tourists. It also planned to introduce "smell cinema," in which scents relat-

(See *SHORTS* on page 19)